

August 31, 1961

Mr. Jesse R. Barnett
Assistant to the Director for
Membership Development
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Jess:

Many thanks for sending the extra copies of the clippings. Frank wrote such an excellent article on the Corcoran that I thought it would be invaluable in my begging department. As several others had expressed, there has been little known about the Corcoran and this information gives it a new status.

Congratulations on the great job you have done on the Friends Gallery -- to say nothing about the coming gift or gifts for the museum for which I consider you largely responsible. That visit with you and Judge Beard and the plans, model, etc., certainly pulled the trigger.

I am sorry that you will be leaving the gallery particularly at this time. Incidentally, if you have no commitment, why don't you send me your resume as I may have some ideas. Being in an open store as I am, I know what's cooking in various parts of the country and can possibly offer a worthwhile suggestion.

Sincerely,

EGH:gm
cc. Baum

Mayor Wagner stated: "I am glad that this matter has been resolved. Two conditions had to be reconciled - the need of the artist for living and working space, and the need to protect him against hazards in loft buildings, particularly fire hazards. I am aware of the tremendous significance of the artist to New York City. In a very important way, the artist acts as an ambassador for the City and for the nation. Art works produced in New York are being displayed in the major art centers of the world, in greater numbers than ever before. New York's working climate for artists must be as congenial as we can make it. I have also requested the Housing and Redevelopment Board to consider the need for studios and living quarters for artists in new construction. The artist working in New York is assured of the City's continuing interest in his welfare and in his work."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 21, 1961

ROMEIKE
330 Tompkins Avenue
Staten Island 4, New York

Gentlemen:

About two years ago I wrote calling your attention to the fact that the clipping service is most inadequate and that I have to depend on friends and strangers to keep me up to date, this includes all the publicity about the Gallery and me in Honolulu, last year and this, and more recently, the tremendous amount of publicity that has appeared in the Washington papers between July 9th and to date. Counting those that were sent to me by papers directly, there are twenty (20) in the POST and the STAR plus one in the CHRISTIAN SCIENCE MONITOR on August 9th and another in the NEW REPUBLIC on July 24th. Instead I have received the fourth copy from you from the Iowa City IOWAN dated June 21st where the name is merely mentioned. What other material I have failed to receive, I don't know, but I am sure it must be considerable as the Gallery send exhibitions all over the country and abroad with clippings frequently forwarded to me by the institutions directly.

In view of the fee charged for this service, it seems that there is tremendous room for improvement.

May I hear from you.

Sincerely,

EDH:gm

Miss Alberta Friedlander, Art Critic
Chicago Daily News
Chicago, Illinois

Mr. Donald Key, Art Critic
Milwaukee Journal
Milwaukee, Wisconsin

Mr. Tony Weitzel
Chicago Daily News
Chicago, Illinois

These are about the only people of the local press that might be interested enough to use the information.

I would greatly appreciate about 50 copies of the appointment announcement (if they are ready before my departure) to send to old clients and friends. I could use this as a personal notice.

It can't be any better in Manhattan than it is in Chicago. The whole town has wilted.

I shall direct all future mail to you at the Gallery. Heller if this is not what you want.

I am so anxious to get started with you that the next three weeks are going to be long unbearable ones. I'm sick about the two months that I needed to get out of my firm, but it could not be helped. It won't be long now and I'll be a New Yorker.

Donna sends her best (she's writing annote to be enclosed) and we both hope you are feeling well and not letting the problems with Lawrence get the best of you.

Mike

Mike Bell
655 Bittersweet Place
Chicago 13, Illinois

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AFN

August 18, 1961

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

It was good to hear from you.

In line with your letter I am sending you an invoice for big Abe. You were very wise to retain this fascinating sculpture and I was very foolish to sell it for so little but I do have a feeling for the Museum.

Since the gallery will not be open until September 5th, and since I don't want to miss you would you let me know when exactly you will be in the area and where you will be staying? At this stage of my so called vacation I have to come to New York once a week and I can arrange to fit in with your schedule. I do want to hear all about your European trip and other things.

Best regards.

Sincerely,

EDR/ig
enc1

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August 23, 1961

Mr. Frank Getlein
WASHINGTON STAR
Washington, D. C.

Dear Frank:

C I hoped to hear from you before this after our recent conversation when I mentioned that I would postpone the color spread in the POST for a week. Now I am stuck with it and plan to be in town this evening to assemble the material. Naturally I gather that you decided to let it ride. All this is apropos to my feeling of loyalty to you for more reasons than one and in this case, because you really started the ball rolling.

O Nathaly sent me a bunch of clips and I read with great interest your article in last Sunday's issue. I am so happy that this appeared as I think it will do more than anything I could possibly say or have said to my co-donors, whose knowledge of the Corcoran is nil and interest less. Although I repeatedly mentioned some of the very excellent works of art owned by the Corcoran, they paid no heed. The enumeration of the many top examples would be an excellent sales talk. Would it be possible, by the way, to obtain three more copies of this, or shall I write to the Corcoran.

Y As you gather, I am on a giving away kick trying to reduce my responsibilities to an absolute minimum and especially so in relation to works of art, as I have witnessed too many disillusion which would make the deceased owners perform a Danny Kaye somersault. What I am working on especially this summer, is the Archives material which I am preparing for Detroit, sorting it, destroying ~~more~~ routine material, etc. My latest tussle with the papers has been in connection with government activities in the arts. These go back to 1943 in relation to artists serving in the Armed Forces -- not by choice, naturally. Some of the material is absolutely incredible. What I think you might be interested in, however, since you wrote that excellent article in the NEW REPUBLIC, is my State Department file which includes an exciting collection of clippings from the daily papers and other publications. It includes Dondoroff's distribee in the CONGRESSIONAL RECORD -- all concerning modern art purchased by the State Department. I also found several references to a meeting held under the auspices of P. C. A. on May 5, 1947, together with a

Kalamazoo

August 22, 1961

Mr. Paul Dane
The Upjohn Company
General Office Building
7000 Portage Road
Kalamazoo, Michigan

Dear Mr. Dane:

Enclosed you will find a duplicate invoice for the purchase of the John Marin painting SEASCAPE, MAINE. The original was returned to us by the Post Office as undelivered.

Thank you.

Sincerely yours,

lg
enc:

Irene Gruber
Bookkeeper

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HELEN W. BOIGON, M. D.

46 EAST 82ND STREET

NEW YORK 28, N. Y.

He impressed on me the importance of having each piece properly and adequately evaluated by a recognized authority, listed accurately, and spelled out in precise detail what is to happen with which in the event of joint demise. I know all this of course, but in having to give him a rough estimate of what we own, I impressed and also scared myself with what I came up with. I haven't been in emotional rapport with the fact of having valuable objects and needing to take such responsibility with them.

The trust officer also pointed out something that makes immediate sense of course. He said that most people want to set up a legal agreement that holds forever and ever; but that the terms of such will vary from period to period as the children mature (for one factor), and that the document needs revision from time to time. This means, naturally, that should Mel and I die in something like a plane crash during this period, what we own has to be taken care of not only till the kids are of maturity, but something has to be stated about their disposal in case at age 25 instead of two art lovers we have produced individuals who somehow develop little or no interest and might themselves sell out to the first bidders. Fortunately, my reason and training -- ours, I should say -- lets us be freed from any blinding by pride and such illusion as " MY children could never turn out that way! "

I appreciate that all this is amenable to terms and no need for worry, but I cannot remain untouched by the sudden and untimely death of our good friend, Sidney Sheiner, the well-known labor arbitrator, on June 9th -- by all recent medical exams in the pink of condition; then a sudden massive coronary, and curtains at age 42. And statistically speaking, the number of double deaths is relatively low -- but here again, what folly to assume it could never be us -- to me this seems crazily irresponsible.

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September 7, 1961

Miss Marjorie Kerr
Staten Island Historical Society
75 Stuyvesant Place
St. George, S.I., New York

Dear Miss Kerr:

I talked with the owner of the ship model and he agreed to accept \$400.00 which even I know is a "steal" particularly when the object is so definitely related to your locale.

In order to save time for all of us may I suggest that you communicate directly with the owner:

George Arons & Bro.
234 Wakelee Avenue
Ansonia, Connecticut

No doubt he can arrange about shipment to you, etc. If you like you can reach him by phone in Ansonia at RE 4-3601.

Sincerely yours,

EGH:gs

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[encl. Virginia Museum 8-21-61]



Jack Zajac, *Deposition*;
at Downtown Gallery.

III
Mrs. Milton Lowenthal
Starling Road
Crayville, New York

of discussing a loan of our collection and learned that it was actually contingent upon our making such a gift. Our collection is important beyond measure to us, and we hope to be able to enjoy it during our lifetimes. It is our intention to leave it to a museum under the provisions of our will, together with a rather substantial amount of money to be used in the interests of contemporary American art. If the Corcoran develops into a museum with

Mrs. Milton Lowenthal
Stading Road
Craryville, New York

August 25, 61

Dear Edith,

This is a most difficult letter to write because we realize how deeply you feel about the matter of a distinguished museum of American Art in Washington. We, too, feel that such a museum would be a great asset in our nation's capital.

We cannot, however, understand how the subject of our collection has become so seriously

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MRS. LLOYD WELLS

September 8th, 1961.

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Sirs:

We are now open for the season. Will you kindly send us a group of Ben Shahn prints as usual?

Thank you.

Very truly yours,

Bertha von Moschiziser
Bertha von Moschiziser
Director.

C To H

1961, 08, 10

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attached to this for of befor me . . .
some befor me . . .
befor me . . .

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Mr. and Mrs. Milton Lenthof
Starling Road
Craryville, New York

Dear Edith and Mickey:

C

I cannot tell you how unhappy I am with the fact that I made the wrong impression during our conversation and/or correspondence. Never would I presume to dictate or to impose and certainly not with two of my dearest friends.

O

Perhaps my enthusiasm for the idea of a truly National Museum carried me away to the point where my hopes showed more than I intended. Of course, I hoped that you would contribute a few of your paintings and sculpture to the National Collection, not necessarily immediately, but in a deed of gift with a time spread for physical delivery so that you could enjoy all your possessions as long as you wished to have them directly in your own home. There are periods like the summer, when you are away, when they could be lent for the enjoyment of the many foreign and American visitors.

my:MM
and

P
Y

My negotiations with the Corcoran are completely separate and I am now in the process of signing my deed of gift which will be inclusive and will be divided into periods of shipment. No one else is involved in this project, but I am planning to contact and obtain from many other collectors, who are interested, outstanding works of art to eventually form the greatest collection visible in any museum. I did take the liberty of suggesting several names to the Corcoran and under the circumstances you may receive a letter either from Mr. Hamilton or Judge Beard asking whether you would make some contribution. Please don't get cross, as there is no commitment of any kind other than my hope that you and many others will want to join me in showing the world what America has contributed in the way of art. The enclosed might interest you. The letter was written twelve years ago and I have Dr. Sandberg's permission to use it in any publicity for the future since it expresses the European point of view in connection with our lack of national pride.

It was unfortunate, of course, that our first contact was with Mr. Williams who is completely inadequate and who brought down the quality of the museum per se. This is why I persisted in the demand that the Gallery of Twentieth Century American Art have its own curator with

BY AIR-MAIL
PAR AVION
AIR LETTER
ALBOGRAMME



Mrs. Edith G. Halpert.

Eden Hill Road.

Newtown. Conn.

U. S. A.

First fold here

Second fold here

Sender's name and address: Norman Davis.

67 Sussex Square.

London. W. 2.

England.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

Do not open here

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purchaser is living, it can be assumed that the information
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ATA
ROBERT SCHUYLER TOMPKINS

Early American Antiques and Appraisals

Chestnut Hill Road
Montague, Massachusetts

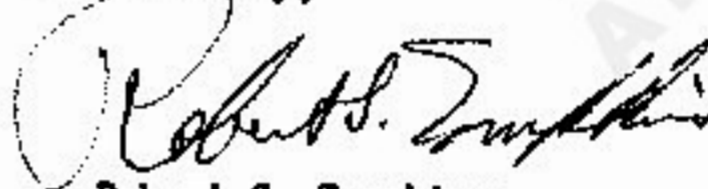
August 18, 1961

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith Halpert:

Thank you for your nice note of August 16th and for returning the fabric painting so promptly. I'm sorry we could not get together on it, but better luck next time. Believe it or not, the owner originally had felt that \$2,000 was the proper price for it.

Sincerely,



Robert S. Tompkins

RST:mgt

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Jesse R. Barnett

4. August, 1954 to Fall 1955: - Executive Director, Social Hygiene Society of the District of Columbia, 927 - 15th Street, N.W., Washington, D.C.

Duties:

Essentially a community organization position. Evaluating community needs and resources in the agency's field; formulating a program best utilizing the funds and facilities of the agency for consideration by the Board of Directors; planning with the Board and preparing the agency budget; administering the approved program and budget; establishing and administering personnel policies; developing and directing a public relations program; initiating and directing fact-finding and research projects; maintaining close cooperative working relationships with other community groups, promoting citizen interest in the agency's field and stimulating action through participation and education. Direct work with parent groups, churches, schools, labor groups and related organizations.

5. August, 1953 to February, 1954 - While at Harvard University, appointed as Research Assistant, Kellogg Foundation, Community Research Project.

Duties:

Assisting one of the directors of the project in a research capacity; interviewing community leaders, assisting in the preparation of structured interview forms, tabulating data, development of short-term opinion surveys; writing reports; attending community meetings and making analytical reports of these meetings to Project directors.

6. February, 1952 to September, 1952 - Administrative Assistant to the Deputy Commissioner of Education, State of New York.

Duties:

Writing and editing of speeches on educational subjects for the Deputy Commissioner. Served as liaison person between the State Education Department and the New York State Legislature dealing with educational measures proposed at legislative session. Required to keep the Deputy Commissioner informed of progress and developments on all major educational bills and to assist him in preparing policy statements for committee members of the State Legislature. Performed research functions as required. Worked with the Board of Regents of the State of New York and performed general administrative duties as required.

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MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

Sept. 5, 1961

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am in the process of expanding a course on American Painting and am having the usual difficulty in finding visual material on later works.

Was there a brochure or catalogue on the Stuart Davis Show? And can you direct me to a source for new slides?

Sincerely yours,

Paul Love

Paul Love
Professor, Art History
106 Kresge Art Center

PL/ch

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		Bradley		
17/53	Davis	✓ Park Road	G	OSB
7/53	Davis	Color notes for Rept	O	DSB
11/56		Stille, 1956	O	15 BB
11/58		✓ Study for Purchase	G	65 BB
17/53		Park Road	G	OSB
11/55		✓ The Outside	O	66 BB
9/61	Reynolds	Beach Fence	D	66 BB
11/55	Fringers	Remed Settlement	W	MBB
11/55		P.C.		SSB
		Batter Column		MBB
1/56		Postcard		MBB
1/53	Marin	Increasing S.W.	H	GTBB
7/54		Peach Trees		GBBB
11/56	O'Keeffe	Blk Door w/ Sun &	O	66 BB
6/61		Flag	H.C.	15B
		Pink & Green Mt.		"
		Chub - Sunrise		"
		Reed & Pocket Fence		H11
4/61		Blue B		TBBB
5/61		It was Red & Pink		HBBB

Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

August 30, 1961

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Our exhibit "Of Art and Nature" will close on September 5 and the Home Sweet Home Moving Company will return to you on September 6 the works of art we borrowed from your gallery.

When the Home Sweet Home Moving Company picked up the painting on velvet entitled "Flower Galaxy" at the Hayes Warehouse they noticed that one of the square corners of the frame was missing. I do not know whether this damage occurred while in shipment to the Hayes Warehouse or while in the warehouse, but I want you to know that it is not of our doing.

With many thanks again for loaning us these pieces.

Sincerely yours,

Manette Loomis

Mrs. Alfred L. Loomis
Chairman
Art Committee

and

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Mr. Martin L. Friedman, Director

-2-

August 22, 1961

I look forward with pleasure to your forthcoming visit.

As ever,

EOH:gm

C
O
P
Y

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

NEW YORK UNIVERSITY
CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS

1 EAST 78TH STREET
NEW YORK 21, N.Y.

L Keck

TELEPHONE: YUkon 8-5550

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September 7, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

In response to your inquiry regarding the treatment of a painting "From the Plains" by O'Keeffe, I am sorry to say that Mrs. Keck is still away for the summer and will not return to the City until the 18th of September. Will you get in touch with her after that date to see whether she will be available.

Sincerely yours,

Sheldon Keck
Sheldon Keck
Director

SK:vpb

August 21, 1961

Dr. Wilhelm Sandberg
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam-2., Holland

Dear Mr. Sandberg:

As you may have noticed, I have reached the stage in life when I have to consider archives. As a matter of fact, I promised all my papers, (carefully selected of course to impute no one), to the Archives of American Art at the Detroit Museum.

In going through this fantastic collection of papers ranging back 35 years - with a fireplace handy - I came across your letter dated October 10, 1959; don't be nervous, its decent.

This letter followed your first visit to the Gallery. I am enclosing a copy with the idea of asking your permission to use it in relation to some plans now afoot. The Corcoran Gallery has just accepted my collection of Contemporary American Art together with several others which I am assembling for them. The idea behind this is to have a truly National Museum in America and in its capital. When this gift was announced, believe it or not two congressmen, (one a Republican and the other Democrat), proposed a resolution in Congress to have this museum maintained by the Federal Government. The line I have been using right along is that the U. S. A. is the only country without a National Museum in the true sense of the word.

When I came across your letter the other day, I thought that this would be a wonderful document to present in Congress at some future time but, of course, would not think of doing so without your permission. Known as you are for your great contribution in art not only abroad but in this country where you have been asked to serve on the Worlds Fair Committee in Seattle, your statement would have tremendous bearing. May I? If there is anything you would like to have deleted, do not hesitate to say so, although its strength lies in its completeness.

I suppose you will be coming more frequently to the States in the near future and as usual, I look forward to your visits and, of course, Mrs. Sandberg. My very best regards.

Sincerely,

EGH:gm- Enc.

VII

Mrs. Milton Lowenthal
Starling Road
Caryville, New York

museum. This is the lesson
our Whitney experience taught
us, and we'll always remember
it.

We hope you will under-
stand as we are so fond of
you.

Love,
Edith + Midsey

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To _____
Date 9/1/61 Time _____

WHILE YOU WERE OUT

Miss Kerr
of Staten Island Hist. Society
Phone Called You

<input type="checkbox"/>	TELEPHONED	<input type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN
<input type="checkbox"/>	WANTS TO SEE YOU	<input type="checkbox"/>	IMPORTANT

Message Will phone you
back Wed. 9/6
in afternoon.
Are very much interested in Ship's
Model — J.M.
Operator

Form W.O. No. 3 GOLDSMITH BROS. Stationers, 77 Nassau St., N.Y. 8, N.Y.

August 22, 1961

Dear Warren,

C Indeed I did not forget your request for some pictures to be hung in congressmen's and other official offices, but this has been a very tough summer for me time-wise, and I have not had an opportunity to visit the warehouse where the bulk of my private collection is stored. If it won't be too late as of mid-September or October, I shall be delighted to assemble some material for your consideration. Do let me know.

O The Corcoran deal seems to be pretty well established but I still hope that the government would enter into it somehow so that Lane and the Lowenthaals might feel more relaxed about adding their important contribution to the collection immediately. Others will be forthcoming in great quantity I am sure. I finally got the newspapers off my neck. These lengthy telephone calls just about ruined my vacation but fortunately Hamilton and Beard are all on their respective trips through the holiday.

P I look forward to seeing you soon. My very best regards.

Sincerely,

Y
EJH:gm

August 25, 1961

Mrs. Frederick S. Seacrest
1230 Crestdale Rd.
Lincoln 10, Nebraska

Dear Mrs. Seacrest:

As the gallery is closed during the summer and will not be opened until the second week in September, your letter was forwarded to me at my summer home.

When I return I shall send you a few photographs. If any of these interest you sufficiently, we can then have several colored transparencies made of the Dove paintings or can send the originals to you for consideration.

Sincerely,

EGH:ga

General Delivery
Amagansett, L. I.

August 24, 1961

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Dear Mrs. Halpert,

Last night I returned here from a short trip to find your letter waiting for me this morning. I am sorry not to have been able to get in to get the pictures ready, but I trust you were able to work something out.

I am anxious to know if we are to work next week. I should like to know as soon as possible so I will not be away again. My house partner always dines in on Monday evening, but if you should want me in on Monday, I can take the early morning train, which arrives about 9:30.

Yours sincerely,
Rufus Foster

Milwaukee Art List

2/35 Cadmus The Fleet Br. litho GL.OB
 1/35 Fredenthal Negro Cabin D. LBB.BB
 2/50 Lewandowski Blast Furnace #7 L LBB.
 2/35 Riggs Center Ring litho 3G.
 3/48 Shahn Jesus Exalted in Song T. LBB.
 Japp Peta SBBB

12/34 Brook - Lupine
 Lipovsky - Unemployed
 Cook - Pedro
 Dehn - Brothers - Sister
 Dwight - White Mansion
 Fiere - Conn. Winter
 Fruman - Gap Office
 Hirsch - Striking The Jet
 Kunigaski - Figure Composition
 Lacke - Circus Performer
 Orzoco - The Terrace
 Riggs - Insides
 Sager - Pool
 Spruance - Two Girls
 End Sweep

OB 10

F

695 Columbia St. Pasadena, Calif.
August 28 1961

The Downtown Gallery

328 61st Street

New York City

Dear Vernon:

On June I purchased from Mr. Julius Landau a copy of Ben Shahn's serigraph "Cats Cradle" for \$65, which turned out on delivery to be unsigned. Mr. Landau agreed to get it signed and I returned it to him.

In July I received word that he could get me a signed print but that it would cost me \$75. When I objected to paying \$10 more for the same print, Mr. Landau suggested

Mrs. Edith Halpert

- 2 -

August 29, 1961

I plan to be here through the end of next week, and before that time I will be talking to you and I hope that I will then be able to convey to you more adequately my deep appreciation for your kindness and fairness.

Incidentally, we are having a shipment of Museum items come up from New York this Thursday, the 31st. I thought it would be a good idea to have the paintings which you mention in your letter of August 27th go down in the van on the 31st or the 1st, and the paintings could then be held in Empire Storage in Hicksville until you are ready to receive them at the Gallery. The paintings are insured and we naturally will hold the insurance on them until they are delivered to you.

A telephone call to Elsie Schoonover, once you return to New York, will coordinate the delivery of the paintings from Hicksville to the Gallery.

Added thanks to you, Mrs. Halpert, for your kindness and understanding.

Most gratefully yours,

J. Watson Webb Jr.

J. Watson Webb, Jr.
President

JWWJr.
db

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9503

September 1, 1961

Dear Mrs. Halpert:

This letter, added to the others you have received from the Art Center, won't make you feel inundated with requests, I hope. But, so that the publicity for the opening of the TEN AMERICANS exhibition may be planned, are you willing to be interviewed on radio or TV in connection with your talk? As Frances Lee said in her letter, the decision in this is up to you entirely. If you are willing, we need to know fairly soon when you are arriving and how long you will be able to stay. In the past, we have been able to arrange TV and radio appearances for our speakers on the morning or the afternoon before their talks or on the following day.

If you do come across the photographs of yourself, can you spare two--one for each of our daily newspapers? The papers would like to use the biographical material and pictures on Sunday, September 17, so I need to have these not later than a week before that.

There already is a great deal of interest in your appearance here, and I am among those who will have especially receptive ears for your remarks. Mrs. Wehr and I, during the last year of her life, became good friends and did some exhibit-touring together in this area. (Then I was critic for The Milwaukee Sentinel.) Whenever mention of New York came up, she spoke of your gallery and of how much she loved being able to visit with you. It was the high point of any trip East. You won't remember, but I do, that we met at Edmund Lewandowski's flat, in 1948, when he won first prize in a Gimbel art competition. It was a fun afternoon for me.

Thank you for any material you can send.

Sincerely yours,

Margaret Fish
Publicity head.

C

Institute of Contemporary Art

Soldiers Field Rd. Boston 34, Mass.

August 21, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Now that the FAMOUS LIKENESS exhibition has been dispersed, on the behalf of the Institute, I wish to thank you for your generous loan of the water color painting of James Joyce by Stuart Davis.

The exhibition was well received in the four cities where it was shown, and your participation in the exhibition is greatly appreciated.

Sincerely yours,

Suzanne Foley

Suzanne Foley
Exhibitions
Secretary

at the Metropolitan Boston Arts Center

ALgonquin 4-0614

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Mr. Hyman Swetsoff

-2-

August 23, 1961

I so enjoyed having you in Newtown and hope that we will have occasion to repeat the performance in the near future. In any event, I would be prepared to meet with you and the lawyers at your earliest convenience -- right after the holiday. Then we can really have a basis for discussion rather than these vague conversations we were obliged to rely on tentatively. My best regards.

Sincerely,

EOH:gm

C
O
P
Y

Not to be published information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA
Neiman-Marcus

DALLAS 1, TEXAS

August 18, 1961

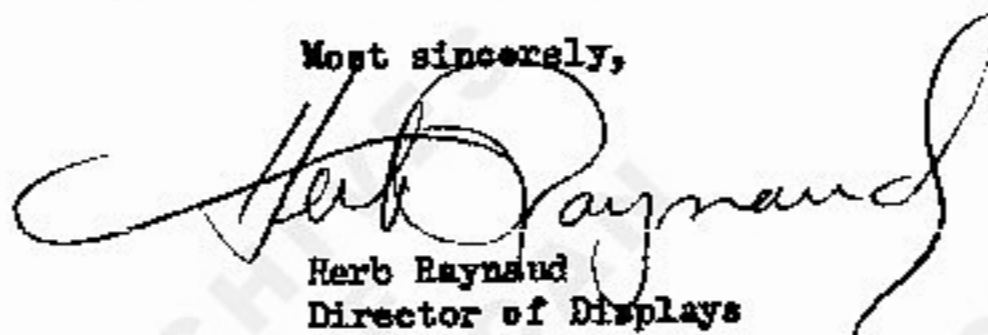
Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

My dear Mrs. Halpert:

Here is a plan of the fifth floor, indicating available space. The two "X'd" areas are available floor space... one being the Oak Room. The "X'd" area with roughed in circles is where pedestals could go down the center of this foyer. From the elevators to the Oak Room door is thirteen feet, to give you an idea of the widest floor space to be taken up. What has been indicated here is probably too wide, thinking of the traffic this exhibit will attract. The red-lined walls are excellent hanging space, as they are very plain and covered in a neutral burlap. I hope this clarifies the space limitations for you.

Will pass your information on to Warren Leslie, and hope we have no farther problems of communication.

Most sincerely,


Herb Raynaud
Director of Displays

HR:jr

Enclosure

cc: Warren Leslie

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whole thing. It certainly makes life interesting around here.

Pat stopped working Friday and her boss said he was going to write a special letter to her school (so that it would go on her record) commending her and saying he would not hesitate to recommend her for reemployment. I know you'll be proud of her - we are.

Many many thanks for the birthday check. I will save it to spend in New York where there is a better selection.

By the way, I am also trying to echk on the 20th Century ~~Art~~ Club here. What I have found out so far is that it is a cultural kind of society-like group - not collectors but people interested in the finer things. I believe that some men also belong to it. I am trying to find out more and will let you know.

I guess this about takes care of everything and I want to drop this in the mail without delay.

Everyone send love -

Nathaly

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Sept 7, 1961
210 West 28th St
New York 1, N.Y.

Hometown Gallery
32 East 51st St.
New York

Dear Sirs,

About the year '43 my
mother Mrs. Roy (Alice)
Nirshburg wrote Mr.
Kunigowski % your Gallery
and sent \$100. that he might
select and send her the
picture of his own choosing.

He sent a beautiful
7½ x 9½ canvas called
"Suise" #65 - B.P. DLI.

The painting was given
first to my father then to me,

August 24, 1961

Dr. Earl E. Harper
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

We have received the shipment of the paintings you returned to us, however, two paintings were damaged in transit. Mrs. Halpert is not at the gallery and will not be back until after Labor Day but perhaps it would be best if you notified your insurance company at once. The following is the list of paintings:

Oil John Marin 34/03 "Study-New York," 1934

Tempera Ben Shahn 300 "We Did Not Know What
Happened To Us - (Bikini)"
1960

Thank you for your kind attention to this matter.

Sincerely yours,

Irene Graber
Bookkeeper

September 8, 1961

*Budworth picked up
fri. 9/8*

Mr. John Dillehay, Director
Kentucky Guild Art Train
5819 Brittany Woods Circle
Louisville, Kentucky

Dear Mr. Dillehay:

On my return to the gallery I have received your letter and shall be happy to supply you with a John Marin watercolor for your project.

I have selected MANHATTAN BRIDGE dated 1910. Budworth is picking it up immediately and it will be shipped to you at the above address on next Monday or Tuesday. I would suggest that you add this to your insurance policy at the amount of \$4,000.00.

I regret the necessary delay and trust that this arrangement will fit in satisfactorily with your plans.

Sincerely yours,

John Marin, Jr.

JM:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Office of the Director
School of Fine Arts and Iowa Memorial Union

August 28, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Irene Gruber
Bookkeeper
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Miss Gruber:

I am quite disturbed by the two letters I have received this morning, one from W. S. Budworth and Son and the other from yourself.

The paintings kindly loaned us by the Downtown Gallery for our exhibition this summer were packed under the most rigid supervision by my very most expert and careful person here. It was reported to me that they went into the packing cases in the condition in which they were received -- no worse, and of course no better.

Budworth writes me that the complaint is that "there were slight chips of paint missing from both pictures". They report this was not noticeable in either instance and was overlooked in the unpacking.

I think we will await further report and an estimate of damage before reporting to our insurance company. It seems to me that very probably this is a matter for the transportation companies rather than for our insurance company.

Mrs. Camille LeVois, who is the curator of all such exhibitions here, is on her vacation and will return immediately after Labor Day. I will call this to her attention at that time.

I wish there were a much clearer case than there seems to be, because we certainly want to perform our part in such a matter with complete regard for our responsibilities.

Sincerely yours,

Earl E. Harper

EEH:jj
cc: Mrs. LeVois

August 30, 1961

Mr. George Hamilton, Jr., President
The Corcoran Gallery of Art
Office of the President
Washington 6, D.C.

Dear Mr. Hamilton:

I hope you enjoyed your vacation. Mine is just about ending and I expect to be back at the gallery on September 5th.

If you have not communicated with the Lowenthals as yet, may I suggest that you postpone writing to them until further notice. They too are planning to return to New York during September and I think that the timing in this case is important.

Meanwhile, I am making up a list of prospective donors and by early October I expect to get started as most of these characters should be back home.

At the very first opportunity, early in the month, I shall make my tentative list to send to you but will welcome you at the gallery at any time to see many of the originals and the entire set of photographs in my record book. Until then,

Sincerely yours,

EGH:gn

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

30 August 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Edith
Dear Mrs. Halpert:

Coming to a close this week-end, our exhibition "Painters by the Sea", organized in collaboration with the California Palace of the Legion of Honor, has been a critical and popular success. Reviews in San Francisco, Los Angeles and Santa Barbara papers have been most gratifying and the response of the public has been all one could hope. Here, as in San Francisco, the show has attracted thousands of visitors and it has been rewarding to hear the innumerable comments reflecting enjoyment of viewers of all ages. The theme itself-proved appealing, but it has been particularly pleasing to see visitors become involved in the variety of approach and technique found in this assemblage of paintings spanning so many periods in the history of painting.

The loan of the painting "Movement in Red, Cobalt, Green, Blue and Umber" by Marin from the Downtown Gallery was significant in the total assemblage, a listing of which is enclosed. For both museums and for Tome Howe, as well as myself, I offer warmest appreciation and thanks for your generous help.

With much gratitude and best regards,

As ever cordially,


James W. Foster, Jr.
Director

Enc.

P.S. The loan will be returned as soon as possible after Labor Day. JWF

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Mr. J. Watson Webb, Jr., President -2-

August 22, 1961

I still hope to hear from you about the Shaker tools, medicine bottles, etc. A letter was addressed also to Sterling Emerson as Director, suggesting that Mr. Wildung come down to examine these artifacts to ascertain whether it would interest him for his department. Some of my museum visitors, who incidentally concentrate only on contemporary art, were very enthusiastic about these artifacts and I hope that Shelburne will have room for them either for immediate exhibition or for a rotating arrangement.

I shall remain in Newtown until Labor Day and trust that I will hear from you before then. If not, I can always be reached at the Downtown Gallery.

I hope that your attendance has again broken records. I hear nothing but nice things about the museum from various visitors I run into. My best regards.

Sincerely,

EGH:gm

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August 23, 1961

Mr. John Palmer Lesper, Director
Marion Koogler McKey Art Institute
Six Thousand North New Braunfels
San Antonio 6, Texas

Dear Mr. Lesper:

In your letter of July 27th, you mention the return of a Georgia O'Keeffe painting to us. However, to date we have not received it and this letter is just a follow up in case something happened in transit to it.

May we please hear from you about this? Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

ig

It was a dazzling sight. There was ^{not} a woman there with her natural color hair. There was one with mahogany colored hair done in a fabulous fly-away style with a floor length sequine gown which exactly matched, matching sequine shoes and eyes painted on in an almost greek vase fashion that was really beautiful in ~~her~~ complete bizarre ugliness. There were a few unlifted faces there which belonged to the 20th century courtesans who pass from prince to dress manufacturer with a profitable regularity. All of these are blond, between 30 and 40, have lovely figures (they'd better!) fairly pretty hard faces, and roaming eyes. They've got such nerve! They flirt with Gil right in front of me. (I'm going to get a rhinestone leash for our next sortie.) And in all this sea of rich ostentatious humanity there was not one human being I'd want to as much as say hello to. They are really the empty headed dregs of the human race. Of course this is the kind of thing that makes communism but I don't think it exists anywhere else in the world. Just this sun-following circuit which must have its headquarters here. But, my! it is fun to watch. In Paris last year we rented out house from a corny portrait painter who works the Cote d'Azur summers. He displays his portraits in the lobby of the Hotel de Paris and has been doing so for 20 years. As a result he knows everyone and the story of everyone. We had a drink with him and his wife in the bar the other night and Gil got enough material to last a lifetime. But of course it's mostly unusable because it's all such a cliché.

I hear Gil and Julien coming in and I have to get at the picnic making.

We're hving a colorshot of Holly made up ~~for~~ for you. I'm afraid it's over-exposed but perhaps you can get an idea from it. It won't be ready for 10 days so don't hold your breath.

We all send our dearest love !!!!!

Virginia

P.S. We go back to Paris the 28th. Will be there a week or so before we go to London for a week.

August 18, 1961

Dearest Edith,

Isn't it sad that the summer is almost over and you'll soon be going back to the old grind? I must say we've never had such a completely relaxing and amusing summer. The only thing missing was you, to make it perfect. You know we do love and miss you SO MUCH!! As we often said to each other there are practically no other people we feel that way about. Remember those talks?

Your secretary telephoned one hectic day. It was the day before the Carricks were to arrive, we had a date that night and I had the preparations at the house that are always necessary before house guests, to take care of that afternoon, so we didn't see her. We were so sorry because we could have questioned her for hours about you but we did have a nice talk on the phone. She told me the marvelous news about your collection going to the Corcoran! What a really marvelous thing. It must make you feel now that all the heartache making the collection must have cost (as far as artists egos etc. were concerned) was worth it in the end. What a tremendous satisfaction it must be for you. We rejoice with you.

The Carricks have now come and gone and we did enjoy their visit. They are easy house guests and there were many things we had put off doing until their arrival, knowing they would want to do them, too. One of these things was going to the Matisse Chapel, at Venice, and to Saint Paul. This was the second time we went to the Chapel to find it closed. This time it was a Tuesday, all right (it's only opened on Tuesday and Friday) but it was Assumption day or Ascension day or some church day so natch the house of God was closed! However, we had our chicken, wine and cheese picnic on a hillside looking out across the valley to Venice, and this was a beautiful thing, too. We ambled around the streets which, in spite of the tourists have a marvelous personality and lift you into another kind of world and feeling. And, of course, Saint Paul is lovely with its narrow, winding streets. We didn't go to the Colombe d'Or to see the collection that was stolen and returned but will do that when we go with the Levys, who arrived ~~last~~ yesterday.

I'm sure Gil must have written you about fantastic Monte Carlo, but I don't know if we'd seen the most fantastic sight before he last got off a letter. So though my descriptive powers fall far below his, I must tell you about the nights of the galas. These are held every Friday night at the Sporting d'Ete, the gambling casino on the bay which has a fancy and expensive restaurant where they import expensive talent to entertain for these clambakes. But, before going to this great event where dress is obligitoire, all the lads and lassies foregather at the bar of the Hotel de Paris, where there is such a deglazing din and such clouds of gorgeous perfume that this alone would set it apart from an ordinary gathering. We happened in quite by accident on Friday night -- into the lobby, that is. We wondered why there were tourists with flash cameras lined up on either side of the stairs of the hotel but we pushed through and made our way in. We could hardly make out the faces for the glitter of diamonds which surrounded almost every female neck dripped from every ear and encircled every slightly aging wrist. The gowns, from the big designers, would only be described as fabulous. There were some in exquisite taste but on the whole the word would be gaudy. But by God, you couldn't miss them. So many beads and bangles, colors, shoes matching, only belonged to a carnival.

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THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-6168

PINE ISLAND PINES
JUNIPER 3-5555

REAL ESTATE
INSURANCE

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September 6, 1961.

Mrs. Edith G. Halpert
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

We take pleasure in enclosing herewith Home Insurance Company's policy #OT310483 written for the account of Downtown Gallery, Inc. &/or Edith G. Halpert d/b/a The American Folk Art Gallery, lessees & 32 East 51st Street Corp., Owners and L. M. Schwarzkopf, Inc. as managing agent, covering legal liability because of injuries to persons, excluding employees, with limits of \$50/100,000. as respects the ownership, maintenance and use of premises 32 East 51st Street, New York, New York.

We are also enclosing Policy #C20 49 51 of the Home Indemnity Company written for the account of Downtown Gallery Inc. and / or Edith G. Halpert d/b/a The American Folk Art Gallery and 32 East 51st Street Corp. covering the employees at 32 East 51st Street, New York, New York.

Both policies are written for a period of one year from October 17, 1961 in renewal of similar insurance which will expire on that date.

Very truly yours,

THEODORE D. TAUSSIG

Enc.

BY: *Gertrude Wirschman*

THAMES AND HUDSON LTD

ART TOPOGRAPHICAL TECHNICAL AND GENERAL PUBLISHERS

DIRECTORS: W. NEURATH, MANAGING • W. GILCHRIST • H. J. JARROLD, M.A. • E. G. NEURATH • GEN. MANAGER: T. CRAKER

CABLES: THAMESHUTS LONDON • TELEPHONE LONDON 7596 (4 LINES)

30 BLOOMSBURY STREET • LONDON, W.C.1.



SL/am

September, 1961.

Dear Sir,

We are preparing, together with Messrs. Kindler, publishers of Munich, a Dictionary of Painters. The editor for the Modern Section is Sir Herbert Read. We should be much obliged if you could let us have the following photographs for this work:-

Marin. "Study - New York" 1934.
"Full moon over the city" - version 2. 1949.

We would be grateful for any assistance you can give us in this matter.

Yours faithfully,

Rw Hunt.

Downtown Gallery.
New York.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

file under Michener

August 21, 1961

Mr. Alan D. Gruskin, Director
Midtown Galleries
17 East 57th Street
New York 22, New York

Dear Mr. Gruskin:

I have been in and out so much, that I have not had an opportunity to answer your letter before leaving for New York to assemble the material for the Micheners.

So that there would be no misunderstanding, I clarified the issue in a letter addressed to Mr. Michener on August 4th. This letter outlined the sequence of events and clarified the situation thoroughly in relation to my position and yours in this transaction. He and Mrs. Michener both agreed that they gave no evidence whatsoever of any association with you when I called at the Gallery in person. As a matter of fact, the only name they mentioned, was that of our mutual friend, Robert Griffing of Honolulu. You might ask them to show you the letter as I do not feel free in sending a copy to you.

While I did make an exception in your case for the two important pictures we have in reserve a limited number of works by each artist as our stock is almost depleted. Of the surviving artists, two are incapacitated, Shaefer and Weber, and Shahn is entirely sold out; Davis averages four paintings a year, with a waiting list - etc. Our problem is supply rather than demand and there is no reason whatsoever for seeking the aid of another dealer. I want you to believe that I did make the exception in your case but would not have continued with "hidden treasures".

I hope you understand my position in the matter and will have occasion to see the explanatory letter. This is completely impersonal and does not reduce my admiration for what you have accomplished.

Sincerely yours,

RGH:gm

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT
August 30, 1961

Office of the Director

Burlington, UNiversity 2-9646

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I have discussed your letter of August 16, in which you so kindly offer several items as gifts to the Museum, with Mr. Webb and Frank Wildung. In view of what we now have in storage and the fact that we have no exhibit space, we feel it necessary to say no thank you to the chain drive machine and the huge assortment of wooden gears and so forth.

We would, however, greatly appreciate receiving the seventeen medicine bottles which we could use very handily within our Apothecary Shop. If you would have them packed and sent to us, we will, of course, gladly pay the costs for the transportation and packaging.

All of us send to you our most sincere best wishes and do hope that you are enjoying a very nice summer. Brian P. Leeb's office is Bankers' Trust Company, 16 Wall Street, New York 5, New York. His summer residence is Chatham, Cape Cod.

Most sincerely yours,

Sterling B. Emerson

SDE/j

Handwritten notes:
Brought
to attention
to office

August 22, 1961

COPY
Mrs. Florence Maine
U. S. Route No. 7
Norwalk-Danbury Road
Ridgefield, Conn.

Dear Mrs. Maine:

I imagine you were wondering why I did not communicate with you earlier.

Last winter, I had a strange accident during our famous ice storm and lost -- partially -- the use of my right arm, thus driving has been out and I did not have an opportunity to visit you.

Actually the Shaker rocker was purchased for my city apartment and if and when you have some deliveries in New York, I would greatly appreciate the inclusion of this antiquated chair. Can this be arranged?

I hope you will be in my neighborhood after September 5th when I shall be back on the job. It will be nice to see you. Many thanks for your cooperation.

Sincerely,

EGH:gm

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 29, 1961

Miss Vivian Sadini
Art Department
PLAYBOY
232 East Ohio
Chicago 11, Illinois

Dear Miss Sadini:

Thank you for your letter which was forwarded to me at my summer home and has just arrived.

The information is correct, but you might add the fact that the "Physicist" is one of a series devoted to the theme of the LUCKY DRAGON. The nine or ten paintings and a group of drawings will be shown as a unit at the gallery during the month of October, opening on the third of the month.

Sincerely,

EGH:gm

C
O
P
Y

EGH -

Mr. Gustav H. Koven
Dover, N. J.

His secretary called to remind us of a letter to us of July 27 asking for valuations on a Rattner and a Weber which he purchased from Paul Rosenberg. Rosenberg referred him to us.

I mentioned the 1% charge and she complained and I said I would refer it to you and let her know if there would be a charge before sending the valuations.

gs

9/8

Staten Island Institute
Of Arts And Sciences

FOUNDED 1881

Museum • 73 STUYVESANT PLACE
STATEN ISLAND 1, N. Y.
TELEPHONE SAINT GEORGE 7-1186

James L. Whitehead
DIRECTOR

August 25, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

It was very good of you to offer us a chance of buying that excellent ship model. Unfortunately, not being an historical museum, we do not collect such items. The Staten Island Historical Society, however, might like very much to have the model. I suggest you write to Mr. Loring McMillen, Director, Staten Island Historical Society, Court and Center Streets, Staten Island 6, N. Y.

What I want is a collection of American 19th and early 20th C. drawings, as you suggested a year or so ago, and good paintings of Staten Island or by Staten Islanders. I still have in mind an American drawing show, if you would be good enough to help us. Because of other commitments I could not do it in 1961-62, but I should like very much to do it in 1962-63. I'd like to persuade a number of people to put up money for purchases, if we can find good ones within our means.

Sincerely yours,

James L. Whitehead

James L. Whitehead
Director

JLW:nl

1618 West 25th Street
Minneapolis 5, Minnesota
24 August 1961

The Downtown Gallery
32 East 51st Street
New York


Dear Sirs:

Sometime ago I bought locally a reproduction of a Ben Shahn watercolor entitled "Clown." It was lost by the firm to which I sent it to be mounted.

Recently I noted the same watercolor on page 70 of the book, Ben Shahn, His Graphic Art, by James Thrall Soby, published by George Braziller, Inc, and your gallery was credited with providing the original.

I'm sure you've anticipated my request by now. Is there some way I could get another reproduction of this watercolor? If you have it available please let me know the cost. If not, I am hoping you will have a suggestion as to where else I might try.

Sincerely,


Robert G. Pride

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
LIVING ARTS CENTER, 1370 BANNOCK STREET

DENVER 4, COLORADO
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

OTTO KARL BACH - DIRECTOR

September 1, 1961

Miss Edith Halpert
The Downtown Gallery
32 - East 51st Street
New York, New York

Dear Miss Halpert,

As you may recall the Denver Art Museum, during the past several years, has organized two exhibitions, each called "Collectors' Choice" and both geared to the express purpose of acquiring material for the permanent collections. The projects have been highly successful. The Museum has acquired a number of fine objects, with a value totalling almost \$40,000 and also local collectors have found an opportunity to acquire distinctive pieces for themselves. To finance these projects some eighty Museum patrons contributed to an acquisition fund and were thereby eligible to select a work of art which they wished included in the exhibition and which they hoped could remain in Denver permanently. Then the Museum assembled these objects which comprised the exhibition.

In view of the success of the previous exhibitions, the Museum is planning to present a third "Collectors' Choice" from November 1 to December 3, 1961. We hope that you will be able to assist us once again. Two of our patrons have indicated an interest in paintings by Stuart Davis and Ben Shahn. If you have on hand works by these two artists which could be available for loan at the time of the exhibition, we would very much appreciate having photographs from which the patrons could make a selection. We would, of course, notify you of their decisions at the earliest possible moment so that the works could be reserved. We would like to keep the photograph(s) of chosen works, in that we illustrate all selections in the exhibition handbook.

The Museum will, of course, assume the costs of packing, shipping and insurance. Our fine arts policy provides wall to wall, all risk coverage and we also have round the clock guard service. W. S. Budworth and Son will be our agent for New York shipments.

Needless to say, we shall be most appreciative of any assistance which you can give us and we are most grateful for your interest and cooperation in the past. We shall look forward to hearing from you in the very near future. An October first deadline with the printer puts us under pressure to ascertain the content of the exhibition just as soon as possible.

Sincerely yours,

Otto Karl Bach

Otto Karl Bach - Director

cmb/OKB

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Shahn, <u>From this Day</u>	9,500.
Waler, <u>New York at Night</u>	7,000.
Mami: <u>Oil</u>	7,000.
Kenigoshi: <u>Two Women</u>	5,000.
Rattner: <u>Rome</u>	6,000.
	<hr/> 34,500

James D. Maclean.
Dagheston
Fernside 4-5118

COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
EXLER ART AND MUSIC CENTER

September 6, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Our summer exhibition of Art of the Faculty and Visiting Artists at the Skowhegan School has just terminated, and we are in the process of returning the works of art to their owners. They were sent by truck yesterday to the Berkeley Express Company, New York, and your painting will be delivered to you by them.

We have appreciated very much having Abraham Rattner's Farm Composition #1, Skowhegan in our exhibition and are most grateful to you for lending it to us. This important picture added a lot to our show.

With my personal thanks for your generosity,

Sincerely yours,

Jim Carpenter
James M. Carpenter

dc

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August 31, 1961

T2
The Downtown Gallery *Staff*

Now that we are about to start a new season, I thought it advisable to state bluntly that based on many complaints and remarks made by a variety of Gallery visitors, it is imperative that this organization be run on a more businesslike basis and am making the following suggestions:

1. The Gallery hours are from 10 a.m. to 6 p.m., with one hour for lunch *per* and time off for coffee breaks, with the exception of Miss Gruber. Each employee who has a five day week, or member of the staff, is entitled to a half-day off during the week and a two weeks vacation; the latter I have extended to those with the Gallery more than six months, to one month.
2. Since these conditions had been accepted in each instance, it is, therefore, logical to expect the following:
 - a. That everyone report promptly at 10 a.m., with the exception of William Haith, whose hours are from 9 to 5.
 - b. That everyone take one hour for lunch and that a regular time schedule be organized so that there are always a minimum of two members in the Gallery, one at the front desk and one upstairs during the hours of 12 to 2. The afternoons off are to be staggered as well, *excluding* and always ~~excepting~~ Saturday. During the month of June, everyone has a five day week as the Gallery is closed for the entire weekend.
3. Attached to this note is an advertisement which appeared in a recent issue of TIME. This is apropos as we have had a continuous stream of complaints from clients from various parts of the country, whether long distance or local, to the effect that our wires are constantly busy. While it is normal to receive two or three personal calls per day and in emergencies to make outgoing calls, this Gallery has broken all records, I am sure, for the latter. Although our attendance and transactions have

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UNION COLLEGE

Schenectady 8, New York



Art Department

September 6, 1961

Mrs. Edith Halpert, Director,
The Downtown Gallery
32 East 51st street
New York, N.Y.

Dear Mrs. Halpert:

Each year in planning the art exhibits for the College I have tried to have a show devoted to representative works from a major New York gallery. In order to spare the dealer the usual troubles of sending out such exhibits the College grants me the use of the school station wagon which makes it possible for me to handle deliveries to and from the gallery, and, of course, extends full insurance coverage.

This year I would like very much to have an exhibit from your gallery and I hope very much that the loan of such an exhibit would be possible for you. The nature of the show I think should be varied, including a number of the artists in the gallery, both past and present. Our gallery has space for about 20 to 30 paintings, depending on sizes. The College does not guarantee purchases but every effort is made by this department and by the College Public Relations Department to promote interest and attendance at these exhibits, so there is always the possibility of sales. In such cases the College requires no commission.

I have two openings on our calendar. The first is the month of November, which is by far the more desirable. A formal opening would be held for the exhibit on Sunday, November 5th. The exhibit could be returned to you about Dec. 1st. The other date is the month of January, opening on the 7th and running through the 27th. I earnestly hope we can look forward to the privilege of an exhibit from the Downtown. Please let me hear from you at your early convenience.

Summer address:

Charlton R.D.1
Ballston Lake, N.Y.

Yours sincerely,

Wayne K. Nowack
Wayne K. Nowack,
Ass't Prof. of Art

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POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3877
CABLE: POLMIDARM NEW YORK

August 18, 1961

The Members of the Board of Directors
Art Dealers Association, Inc.
New York, New York

Re: Artist-Tenants Association Strike

Dear Ladies and Gentlemen:

Following my letter of August 16th, I send you herewith a copy of the article in the Saturday Review of August 26, 1961, written by James A. Michener entitled "Should Artists Boycott New York?"

This article was delivered to me by an official of the Artist-Tenants Association. The magazine will not be available on the news stands until August 22.

The Artist-Tenants official, an artist, gave me his opinion based on interviews with a few gallery owners, that they do not expect the strike to interfere with any showing. Now that we seem to have the situation about to be corrected because the top echelon of this City's administration is moving very rapidly to promulgate the settlement formula which I described to you in my last letter, the probability of a strike seems to me remote. A postponement of the September 11 strike date and then a cancellation altogether of any strike, seems to me very probable indeed.

Repeating therefore what I advised on August 16th, it would seem best for each of you to contact your own artists in order to avoid difficulties in your early shows. For the next few days, you may be better advised than your artists about the probability of settlement because of my communications with you and because some of the negotiations are confidential.

I am awaiting your telephone calls.

Sincerely yours,

MILLARD L. MIDONICK

MLM:lrm
Enclosure

Mrs. Grace Borgenicht Brandt, Director
Grace Borgenicht Gallery
1018 Madison Avenue, New York City

✓ Mrs. Edith Gregor Halpert
Eden Hill Road, Newtown, Connecticut

Mrs. Eleanor B. Saldenberg
21 Apple Tree Trail,
Westport, Connecticut

cc: Mrs. Catherine C. Hemenway
Executive Director

Mr. Leo Castelli
4 East 77th Street, New York City
Mr. Andre Emmerich, Box 357
Truro, Massachusetts
Mr. Dan Rhodes Johnson
Box 43, Locust Valley
Long Island, New York
Mr. Robert Samuels, Jr.
French & Company
978 Madison Avenue, New York City

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August 29, 1961

Mr. Hyman Swetsoff
Swetsoff Gallery
123 Newbury Street
Boston 16, Massachusetts

Dear Hyman:

In reply to my letter regarding the Kokoschka, I learned that the exhibition planned for the U.S.A. has been cancelled because the Tate Gallery in London is organizing a huge exhibition. Thus I would suggest that you write to Sir John Rothenstein regarding this portrait.

And I expect to hear from you about the other matter.

Sincerely,

EGH:gn

September 8, 1961

Mr. Richard Barnet
Antioch College
Yellow Springs, Ohio

Dear Mr. Barnet:

Last April we lent you a number of photographs of works by William Zorach and Stuart Davis. Now that a few months have elapsed we wonder if you have finished with them and are ready to return them to us.

Would you be good enough to let us know?

Sincerely yours,

John Marin, Jr.

JMtgs

August 30, 1961

Dr. Walter Myden
229 East 52nd Street
New York, N. Y.

Dear Walter:

You were a doll to send me the book. I am very eager to discuss the article with you and lets make a date soon after we get back from our respective resorts. I hope that you and Jack had a great time on the West Coast.

This has been a trying summer for me as you gathered. Being a spoiled brat with good help over a period of fifteen years, I found myself in a hopeless state of ineptitude and resentment. I acted like a vixen with guests and cannot tell you how embarrassed I am about the scene I pulled during your visit. Because of the many complications Sunday morning and afternoon, the nice girl I had, quit and told me so earlier in the day thus putting me into the rather hysterical mood. Thank God you are a psychologist so that you can understand and will not be mad at me. This I could not bear and I am sure that Jack also understood particularly the effect of the dirge on the harmonium.

I learned to live alone and like it even in the wilds of Newtown relying only on a very few close friends on occasional visits and x-ing out all other invitations. The help situation in these here parts is incredible. I am completely unworried about New York where the adjustment will be relatively simple, what with made to order service, which I have always found excellent, and all the ads I have been seeing in the Situations Wanted column. There are also very good restaurants in the neighborhood. Thus, I will be in a much better mood.

If you are back in New York and can take it, come out to see me during the weekend.

Affectionately,

P.S. I am working with Nieman Marcus at the moment and am waiting for Stanley to return before sending on the pamphlet as I want him to see it in person.

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I communicate directly with you.

I would like to obtain a copy of the print as a wedding present for one of my nieces. Is it necessary for me to pay \$75 instead of my initial purchase price of \$65? - Where is the print I bought for \$65?

Please advise me.
Yours truly,

Laurel A. Jaffries
(Mrs. Laurence Jaffries)

695 Columbia Street
Pasadena, California

In reply refer to
OCE/PR

August 25, 1961

Dear Mr. Lawrence:

Mr. Warren Robbins has sent on to me your letter of July 20, enclosing your biographic information form.

The American Specialists Program has sent no artists to the newly independent countries of Africa, primarily because our Foreign Service posts inform us that there is a very limited interest in fine arts there. In all of West Africa, there seems to be only one art school, and that is a craft school in Brazzaville. Further, a fluent knowledge of French is a requirement for almost every program in West Africa.

I wish we could give you a more favorable response to your application, for we are most anxious to acquaint people of other countries with American contributions in the field of fine arts. We do not believe that such a program can be arranged for Africa in the near future.

Your qualifications are impressive, and we would like to keep your application under consideration for possible assignments in other parts of the world.

Sincerely yours,

Kenneth M. Rabin
Program Officer
Office of Cultural Exchange

Mr. Jacob A. Lawrence
130 Saint Edwards Street
Brooklyn 1, New York

cc: CU - Warren Robbins

CU:CE/PR:KMRabin:sag

September 8, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

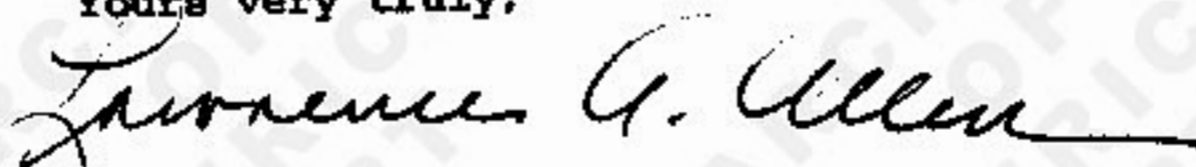
Dear Mrs. Halpert:

This will confirm my agreement to accept from you the sum of \$2,750.00 in full and complete settlement of any and all claims which I may have against you arising under the agreement of August 23, 1960, under which agreement you received the monies in my savings bank account No. 38-26357 maintained at the Chase Manhattan Bank, Rockefeller Center Branch.

It is my understanding that you have paid, and will pay out of said monies, all of the expenses involved in our matter and that you are applying the balance above the amounts paid to me to cover my other obligations to you.

It is my understanding that this completes the entire matter and that I have no further claims against you with respect to this matter and, that you will not assert any claims against me.

Yours very truly,


Lawrence A. Allen

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August 30, 1961

7
Mrs. Kathryn B. Greywacz
Director, State Museum
State of New Jersey
Department of Education
State House Annex
Trenton 25, New Jersey

Dear Mrs. Greywacz:

Since the gallery has been closed during July and August, I have not had occasion to see the three paintings which were returned, but I am sure they must have been in good condition as otherwise I would have been notified by my assistant.

I look forward to receiving the catalogue and if I get any ideas about donors of works of art for your museum, I shall certainly communicate with you.

Congratulations on your new building.

Sincerely,

EOH:gm

C
O
P
Y

UNITED STATES POST OFFICE
NEW YORK 1, N. Y.

TELEPHONE PEW 6-7700

EXTENSION 794

MR: jcl

August 17, 1961

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Investigation has been made of the complaint in your letter dated August 8, 1961 of the improper forwarding to Kansas City, Missouri, and consequent delay in delivery of mail correctly addressed to you.

It was found that on the date this mail was handled an inexperienced employee was handling the mail on the route serving 32 East 51 Street. This employee placed on your mail the forwarding address of another patron whose new address was entered on the line just below your forwarding address in the carrier's removal book.

I am sorry you were inconvenienced by the improper forwarding and delayed receipt of your mail. The necessary action has been taken with the employees at fault to prevent a recurrence of such irregularity.

Sincerely yours,

Thomas P. Smith

for Robert K. Christenberry
Postmaster

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Artists

August 22, 1961

Mr. Joseph T. Stevens
2512 Waverly Dr.
Bossier City, La.

Dear Mr. Stevens:

Thank you for your letter.

While your work seems most interesting, we decided several years ago to limit our roster to the artists whose names are printed below. Now that there are more than three hundred galleries in New York, we feel that we have done our share in introducing artists in the thirtyfive years of existence. Therefore, I would suggest that you communicate with another gallery where your work will be sympathetically received; a gallery whose direction is in keeping with your work.

Sincerely,

EGH:gm

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Pinchuck

September 8, 1961

Mr. Don Wharton
Charm House Furniture Galleries
"at the 4 corners"
Beritt, New York

Dear Mr. Wharton:

When Mrs. Pinchuck answered our letter of August 1st in which we quoted a price for the silkscreen she in no way indicated that this was to be a purchase through a decorator.

The business transaction was between the gallery and Mrs. Pinchuck and we therefore will not allow any discount on this invoice. This is in keeping with a strict policy we have established for many years.

Sorry we could not comply with your request.

Sincerely yours,

Bookkeeper

ig

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Archives of American Art

THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEmple 1-0360

August 18, 1961

EDGAR P. RICHARDSON, Director
MRS. MIRIAM L. LESLEY, Archivist

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Woolfenden has told me that you are concerned with the arrangement of your personal papers for archival purposes and has suggested that perhaps I might be able to offer a few constructive ideas based on work that has already been done. In my opinion, the films we have of the Downtown Gallery are excellently organized for our purposes, and I expect that you will find your present system of filing probably follows, at least in general, along any lines I might suggest.

Probably the single most important factor in the arrangement of records is that they reflect the use to which they were originally put by the person or firm involved. The general procedure is for personal papers to precede all others. These would include in your case such items as diaries or calendars of engagements, ledger and account books, correspondence and like material. Within each category all through the records, the arrangement should always be chronological.

I would like to suggest that these be followed by files concerned with your activities in organizations of which you were an integral part, i.e. Sterns, S. W. Straus, Galleries Lilloises, and of course your own Downtown and American Folk Art Galleries. Next, then, would come the files of the organizations with which you have worked in the capacity of trustee or advisor. It is difficult for me to tell precisely from the entries in WHO'S WHO IN AMERICA just which institutions to put into the latter group, particularly since you have been an indefatigable worker for so many projects in the field of art. But there will be no such difficulty for you.

Lecture notes and articles that you have written can be fitted in either following the personal records and correspondence or with the specific project to which they refer. Following your own arrangement here would seem to me to be the most logical procedure.

In addition to all of the above types of material you probably have clipping files that you might want to include. Unless they relate to specific activities of your own, they would best belong at the end of the files. Here again your own arrangement is to be preferred - either chronologically or by subject matter.

I am sorry to put so much of the burden of decision back on to your shoulders, but I think you will understand that the entire purpose of the collection of papers such as yours is to reflect a vital personality and not just the accumulation of records for their own sake.

Sincerely,

Miriam L. Lesley

(Mrs.) Miriam L. Lesley
Archivist

AFA

August 31, 1961

Mr. Bradley Smith
Assistant to the Director
Shelburne Museum
Shelburne, Vermont

Dear Mr. Smith:

It was good to hear from you.

Just as soon as I get the gallery going, after the two months vacation, and install our first exhibition, I shall be glad to see Miss Steen. Meanwhile, perhaps I can get some idea as to what suggestions would be of value to her. A copy of this letter is being mailed to Miss Steen and I shall look forward to hearing from her after the 15th of September.

It was very kind of you to send me a release relating to the Webb Memorial Building. Naturally I am very much interested in everything that occurs in my favorite museum. The Baums were here for a few days and were very pleased with your message.

Do let me know when you plan to be in New York during the Fall season as I should very much like to see you.

Sincerely,

BH:tg
cc. Miss Barbara Steen

NEW YORK
CHICAGO
LOS ANGELES
MILANO



NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

August 21, 1961

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Att.: Miss Edith Gregor Helpert

Dear Miss Helpert:

Under separate cover we are sending you a new proof of
the Sheeler PERTAINING TO YACHTS.

Mr. Jaffe writes that the sea in the foreground is still
too dark. This will be lightened in the final printing.

I am sending another proof to Mr. Sheeler. Perhaps, you
and he can discuss the print by phone.

Sincerely yours,

NEW YORK GRAPHIC SOCIETY

R. Daugherty
Robert Daugherty

RD:hg

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responsible parties are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

September 3rd

Dear Edith:

You asked for a dossier? I am trying to write it again for the third time. This is the first time anyone has asked me for such information and I found after writing my past in some detail, that I have led an extremely dull life. So what I shall give you below is just the dates and the few happenings.

Born: September 15, 1928 in Chicago.

1952: Opened (with Frank Licciardi) my own gallery, La Boutique Fantasque.

1953: Moved La Boutique to larger quarters and opened the Patio Coffee Shop: Chicago's first espresso cafe.

1955 - 1957: Drafted and spent this period in the Army.

1957 - 1960: Vice President and General Manager of Guildhall Galleries, Ltd., a firm specializing in European art and fine furnishings on a wholesale level. (Originally called S. R. Schwartz & Co.)

I realize that this is not very complete or exciting, but it's the facts, mam. If you would like further details, I'll do my best to comply, but I'm sure that this is about what you really need.

I spent an interesting few hours chatting with Pat Malone today. You probably remember him from the Art Institute in Chicago or from the museum in La Jolla. He is now at the Richard Feigen Gallery here in town. I asked him to keep his eyes open for any paintings that could have come from DG, as he is in an excellent position to be presented with any painting that might be sold in Chicago. Fairweather-Hardin is closed and will be for several more weeks, so I have not been able to see them. I certainly hope that you are getting some cooperation from Lawrence Allen now and the un-scambling will not be too difficult.

Our plans for NY are now set. We are leaving Chicago by auto on Sept. 26th. We will spend a day or so with Donna's folks outside Pittsburgh, and should arrive in NY on the 29th. This will give me three more weeks with my firm, and I'll need them.

We are having our furniture picked up on the 24th and everything except clothes, pots, pans, dishes and paintings will go into storage in NY. As you suggest, we will see if we like the apartment before we haul all of our stuff into it. I would like to live there the first year or so as the convenience to the Gallery is so important.

The people I would like to receive the release are as follows:

Mr. Frank Holland, Art Critic
Chicago Sun-Times
Chicago, Illinois

Miss Edith Weigel, Art Critic
Chicago Tribune
Chicago, Illinois

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POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3877
CABLE: POLMIDARM NEW YORK

August 23, 1961

The Members of the Board of Directors
Art Dealers Association, Inc.
New York, New York

Re: Artist-Tenants Association Strike

Dear Ladies and Gentlemen:

I am pleased to report that the proposed settlement formula avoiding the prospective strike of the artists in New York City, has been released by Mayor Robert F. Wagner for the August 23rd, 1961, newspapers. Photocopy of the Mayor's release is enclosed.

The New York Times story and the Herald-Tribune story, both on the first page of the second section, are attached also.

Please note that the proposed artists' strike set for September 11, 1961, is abandoned. I trust that the general membership of Art Dealers Association, Inc. will not require individual letters, in view of the prominent newspaper coverage.

Mission accomplished.

Please do telephone me on Friday or Monday.

Sincerely yours,

Millard L. Midonick
MILLARD L. MIDONICK

MLM:irm
Enclosures

Mrs. Grace Borgenicht Brandt, Director
Grace Borgenicht Gallery
1018 Madison Avenue, New York City

Mrs. Edith Gregor Halpert
Eden Hill Road, Newtown, Connecticut

Mrs. Eleanor B. Saldenberg
21 Apple Tree Trail
Westport, Connecticut

Mr. Robert Samuels, Jr.
French & Company
978 Madison Avenue, New York City

Mr. Leo Castelli
4 East 77th Street, New York City

Mr. Andre Emmerich,
Box 357, Truro, Massachusetts

Mr. Dan Rhodes Johnson
Box 43, Locust Valley
Long Island, New York

cc: Mrs. Catherine G. Hemenway
Executive Director

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RABBI LEONARD I. BEERMAN

August 31, 1961

Dear Mrs. Halpert:

Could you please send me one or two of the signed Shahn "H-Bomb" posters.

With many thanks and every good wish,



67 Sussex Square, London, W. 2.

August 20th.

AFA

Mrs. Edith Gregor Halpert.
Eden Hill Rd.
Newtown, Conn.

Dear Mrs. Halpert.

Thank you for your prompt reply to my letter, which, however, has only just reached me here. Horiuchi will have gone by the time I were to write him to New York, but he writes that he has seen Lee Kressner, and is excited and happy with what he has seen about and around New York.

As to your suggestion of a Folk Art Exhibition, I expect to be in New York with Sandberg and Hunter about Oct. 18th. & by then to have some ideas of practicalities. I do like the idea myself. We will undoubtedly call on you and talk it over.

Kindest regards and many thanks,

Sincerely,

Norman Davis.

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11
Mrs. Milton Lowenthal
Starling Road
Crayville, New York.

imagination and vitality, and
the projected plans give indi-
cation that it will, we may
then give very serious consid-
eration to the Corcoran as our
beneficiary. Parenthetically,
we have never even seen the
museum and know nothing
at all about its direction or
trustees except that to date
they have given a very poor
account of themselves as
everyone knows.

We are extremely sorry that
we were not consulted before
you initiated your discussions
with the museum, as our position

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

August 22, 1961

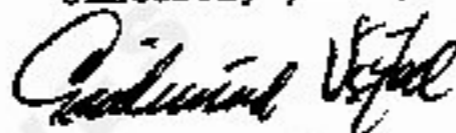
Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

At the request of Mrs. Baum, I am sending you a copy of the catalogue for the National Exhibition of Art which was held at the Corcoran in 1934.

Hoping that you have a very pleasant summer,

Sincerely yours,



Gudmund Vigtel
Assistant to the Director

GV:cgs

enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 7, 1961

Miss Marie R. Hennen, Accountant
St. Cloud State College
St. Cloud, Minnesota

Dear Miss Hennen:

In regard to damage to FARM FIGURES by Abraham Rattner, we have now received an estimate of \$48.00 for this repair.

Thank you for your patience and we trust that this matter can be cleared up in the near future.

Sincerely yours,

Irene Gruber
Bookkeeper

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August 25, 1961

Mr. James Elliott
Assistant Chief Curator of Art
Los Angeles County Museum
Exposition Park
900 Exposition Blvd.
Los Angeles 7, California

Dear James:

We travelers have fun, don't we. I am eager to get your report on San Francisco and will manage to control myself until your visit in September. Please leave some time free so we can do some good eatin' and drinkin'.

To relieve your anxiety, I shall try to explain the copyright clause. In relation to museums, the only reservation we have is for commercial reproduction. In other words, if the painting is to be used in conjunction with an advertisement or for commercial color reproduction or post card, (for sale), the artist is protected with royalties and we do have something to say about its use in the event it is in conjunction with advertising. As a matter of fact, the Federation has or is about to send out a pamphlet which will cover this completely for not only the Downtown Gallery artists, but all others. As you know, I am the only tough dealer in the trade and protect my chicks carefully.

In so far as newspapers and magazine publicity, re picture or reproduction in a art catalogue is concerned, you are free to use your own judgement in the matter. There are no restrictions.

And so, now that the holiday is almost over, I am preparing to return to the grind. Best regards.

Sincerely,

RM:gm

P.S. Do let me know in advance regarding your New York dates.

August 29, 1961

Mr. Frank Getlein
WASHINGTON STAR
Washington, D. C.

Dear Frank:

This morning I received a reply from Wilhelm Sandberg, a copy of which is enclosed. Thus we have permission to use his 1949 letter.

And so ends the summer. I am going back to the grind on Tuesday and have a big job in preparation of the one-man show of Shahn's LUCKY DRAGON series. It should be a sensation without the help of rolling nude models on canvas.

Best regards,

Sincerely,

EGH:ga
Enc.

Sandberg Oct 10/49
" Aug 28/61

C
O
P
Y

POC 9/18/61
Institution (Census)

Smith

August 30, 1961

Mr. Robert P. Johnston,
Professor of Art
Hastings College
Hastings, Nebraska

Dear Mr. Johnston:

Thank you for your letter.

Indeed we will be very glad to place you on our mailing list
so that all our announcements and catalogues will be sent to
you automatically.

Sincerely,

EGH:ga

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

C
O
P
Y

MEYER FRIEDMAN, M. D.
RAY H. ROSENMAN, M. D.
2245 POST STREET
SAN FRANCISCO 15
WEST 1-8877

August 30, 1961

Downtown Gallery
32 East 51st Street
New York 22, New York

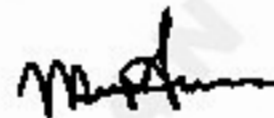
Gentlemen:

Recently I visited the museum here in San Francisco,
at which place they had an exhibit entitled, I think, The Sea.

Among the paintings displayed was one of John Marin
entitled "Movements in Reds, Cobalt Green, Blue, and Umber."
Since this painting apparently belongs to your gallery, I was
wondering whether it is for sale and also the price asked for
it. \$7,000

I should appreciate hearing from you concerning this.

Yours very truly,



Meyer Friedman, M.D.

MF/a

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 8, 1961

Mr. Morton O. Rosenberg
22 East 40th Street
New York, New York

Dear Mr. Rosenberg:

The two checks you requested are now enclosed.

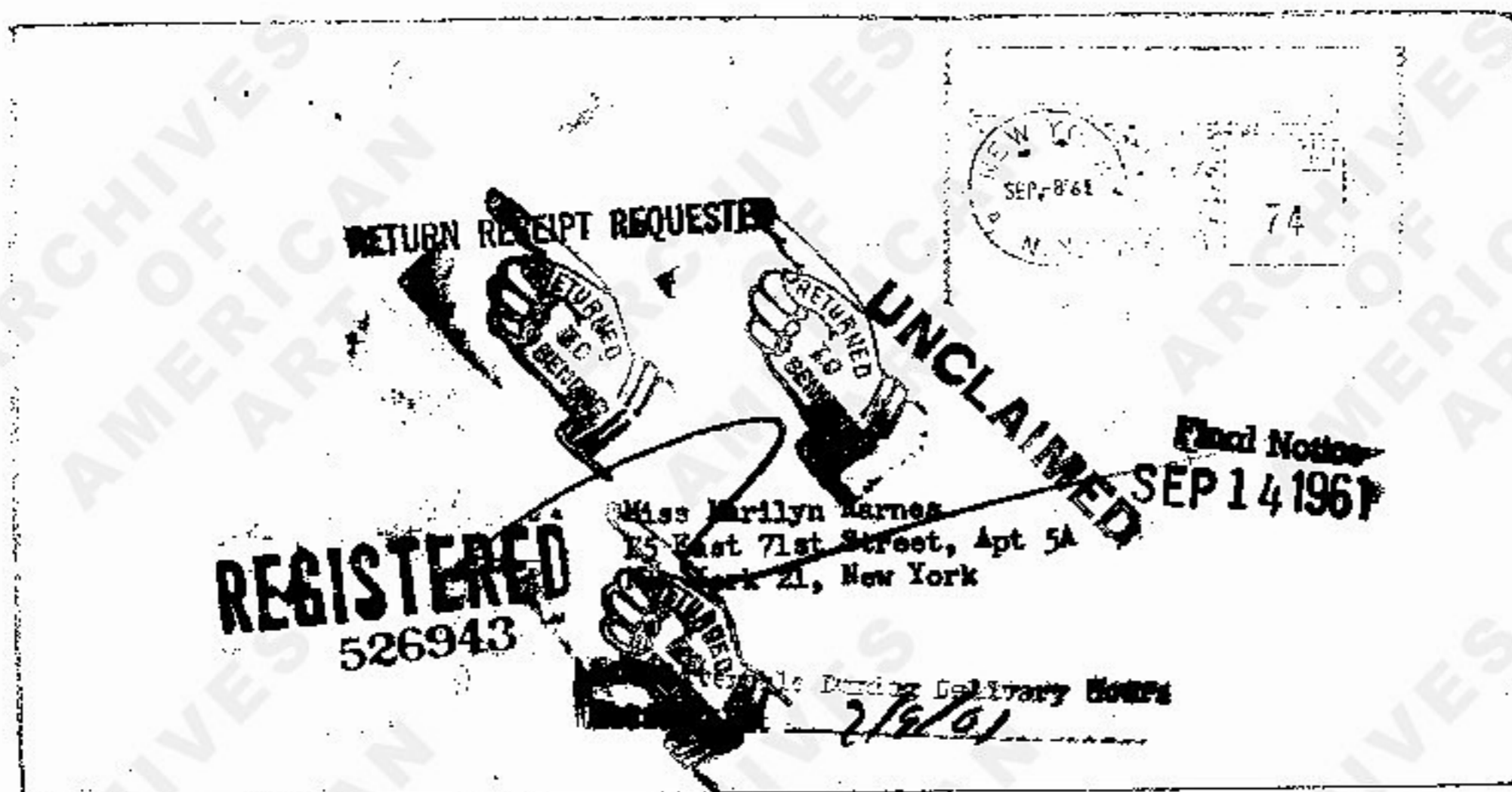
After your telephone call I realized that I was paying \$250.00 more than I had suggested. The check in Lawrence's name was the total sum that I had in mind. However if all the papers are made out let's close the matter and erase this bad experience from my mind.

Sincerely yours,

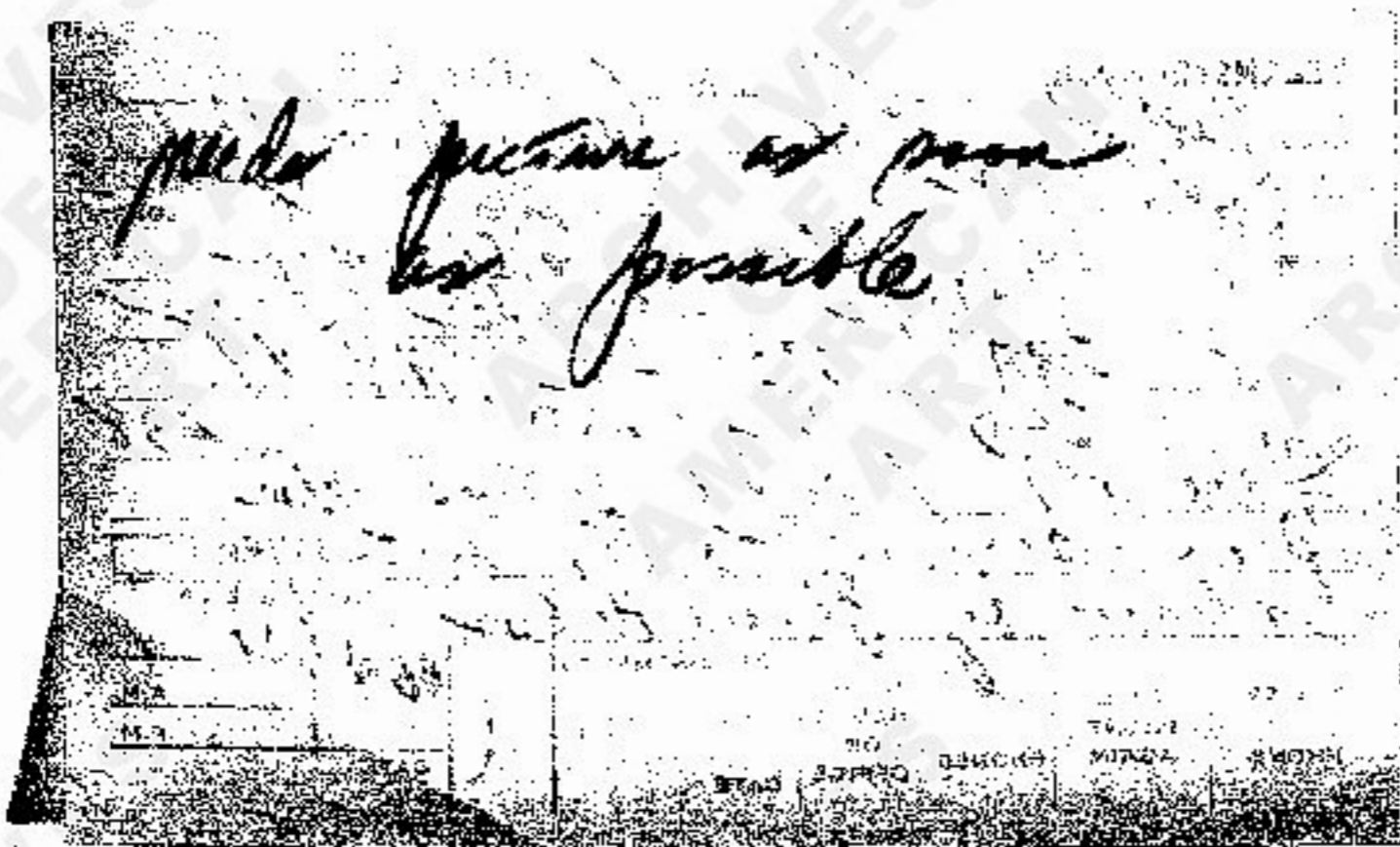
ECH:gs
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HARPER'S MAGAZINE

Editorial Rooms

HARPER & BROTHERS
PUBLISHERS



49 EAST 63D STREET
NEW YORK 16, N. Y.

September 5, 1961

Dear Mrs. Halpert:

Herewith some photographs of Ben's paintings that I borrowed last week from the gallery. I've written my "Foreword" or "Introduction" or whatever you want to call it, and have mailed it to Ben today.

I trust you got the copies of the story of the Lucky Dragon as it appeared in Harper's.

Best wishes,

Sincerely,

Mrs. Edith E. Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.


Russell Lynes

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 23, 1961

Mr. James L. Whitehead, Director
Staten Island Institute of Arts & Sciences
75 Steyvesant Place
St. George, Staten Island, N.Y.

Dear Mr. Whitehead:

Several days ago I was offered an object, (in connection with a folk art purchase), which is completely out of my territory but seems like a natural for you. A photograph is enclosed.

What makes this such an interesting item, is that this is a model of an actual Staten Island boat. There is an inscription on the other side giving the name of the boat — The Charles M. Busch, Staten Island.

This large model belonged to the JIBOOM Club of New London, Conn., founded by assorted seamen sometime in the 1850's, the exact date can be ascertained later. Evidently there were other models from various parts of the country, as well as a good deal of material relating to the trade.

It seemed to me that you might get someone to present this to the museum if you are interested. I shall obtain all the facts about price, etc., immediately upon receipt of your letter and will also inquire as to whether this could be sent on to you for consideration.

I hope you are having a very pleasant summer and that I shall see you in New York when I return after the holiday.

Sincerely,

EOH:ga
Enc.

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September 1, 1961

Dr. Earl E. Harper
Office of the Director
School of Fine Arts and
Iowa Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

Thank you for taking care of the shipment to Mr. Allen in Los Angeles.

As soon as I return to the gallery and close to a check book, I shall refund the \$17.10.

We are reopening on September 5th and plan our first exhibition as of the 12th.

I recall with pleasure that you plan to be in New York very shortly and look forward to your visit.

Sincerely,

EGH:gm

PA 9/18/61
31137

Jesse R. Barnett

Duties:

Responsible for the organization of all aspects of a fund raising campaign among business and professional firms of fewer than 8 employees throughout the area. My duties included the recruitment of representative business leadership for volunteer assignments, the writing of all training and certain promotional material for the more than 800 volunteers working within the Unit, arrangements and staffing for all related meetings, and the overall administration of the Unit's activities. In this position, I reported directly to the Fund's Executive Director.

- b) August, 1956 to March, 1957 - Public Relations Staff Assistant

Duties:

Under supervision of the Director of Public Relations, to prepare all material for one or more media, including newspapers, radio, television, speakers' bureau; to develop and maintain all necessary contacts in relation to assigned media; to organize and promote special projects, as assigned; to assist in the creation, design and production of campaign literature and year-round publicity material; to be responsible, as assigned, for major campaign meetings; to interpret UGF to other organizations in the area by appearing before them.

3. November, 1955 to August, 1956 - Assistant to the President, TelePrompter of Washington, Inc., 1346 Connecticut Avenue, N.W., Washington, D.C.

Duties:

Under supervision of the President, responsible for the planning and coordination of TelePrompter service in the Washington Area in the fields of Television production, Film production, and Public presentations (i.e., major addresses, conventions, etc.) for the Corporation's clients, including Cabinet officials, political candidates, corporation and trade association executives, news commentators, and advertising-public relations firms representing either individual clients or their clients' commercial products.

Responsible for originating, preparing and developing Service-Sales promotional activities. These activities include exhibits, demonstrations, brochures, direct mail and personal contact work with the above-named clientele.

Print is publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 30, 1960

Gle-Gold Co., Inc.
650 Hinesdale Street
Brooklyn 7, N. Y.

Gentlemen:

Earlier in the year I had some difficulty with the air conditioner in my office at the above address. This was repaired in my absence and I wrote you on my return advising you that the repair was unsatisfactory and also expressing my shock that there was a charge of \$55.00 for the service. A second letter was mailed dated February 2nd but I still find the instrument faulty.

Furthermore, sometime in June, I believe, or possibly early in July my secretary arranged to have the air conditioner in my apartment (directly above my office) repaired as well. I found this note:

"The air conditioner was repaired - tentatively. There is a slow leak in the fluid, and the unit will have to be taken to the factory for repair. He says it will work well now, but that the leak should be taken care of in the fall."

As I have been away most of the summer I had little occasion to use the conditioner but find now that it merely circulates the air but does not function as a cooling device at all. There was a charge for this repair but I don't have the record on hand.

Don't you think that we are entitled to better service? You were so highly recommended by R. H. Macy's Air Conditioner Department and the service in the past was quite satisfactory. I am very curious as to why your policy has changed. May I hear from you?

Sincerely yours,

RMH:pb

file to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Gerhard P. Straus

11/58 Marin - Deer Isle W/C OBBB
Stonington #10 Me.

11/58 Kuniyoshi - Four Leeches O GBBB

2/59 Rattner - Pillar of Fire O GOBB

4/60 Davis Towns Country O. GGBB

POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3877

CABLE: POLMIDARN NEW YORK

September 8, 1961

The Members of the Board of Directors
Art Dealers Association, Inc.
New York, New York

Dear Ladies and Gentlemen:

Enclosed please find my letter with enclosure answering the inquiry from the Department of Social Welfare of the State of New York. They inquire why we have not registered under the Social Welfare Law of the State of New York as a charitable agency.

The apparent purpose of the law is to prevent the public from being misled by professional fund raisers and the like. Since our fund-raising will be strictly from among members for trade association purposes and will involve only solicitations not prohibited under Section 481 (2) of the Social Welfare Law, it would seem unnecessary and improper for us to subject ourselves to supervision as a social welfare agency which asks the public for contributions for general benevolent purposes.

I am asking Mr. Robert Samuels, Jr. to sign the questionnaire as a director of Art Dealers Association, Inc. and to send it out immediately. If there is any sentiment among the directors to wait until the board meeting of September 14, 1961, please phone Mr. Samuels to hold off for a few days. Unless Mr. Samuels receives such a phone call from at least one of you immediately, it is my suggestion to him to send my letter and the original of the enclosure as a matter of course.

I am sending you enclosed, formal notice of the next meeting of the Board of Directors, to be held September 14, 1961, at 5 p.m.

Sincerely yours,

Millard L. Midonick
MILLARD L. MIDONICK

MLM:lrm
Enclosures

Mrs. Grace Borgenicht Brandt
Mr. Leo Castelli
Mr. Andre Emmerich
✓ Mrs. Edith Gregor Halpert
Mr. Dan Rhodes Johnson
Mrs. Eleanor B. Saidenberg
Mr. Robert Samuels, Jr.

cc: Mrs. Catherine C. Hemenway
Executive Director

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WSSR

August 25, 1961

-5-

Miss Flora Rhind, Secretary

I am writing you at the suggestion of Mr. Raymond Fessick with whom I had a chat this afternoon. We both live in Newtown and I phoned him.

August 25, 1961

Enclosed

ms:401

Miss Flora Rhind
Secretary
Rockefeller Foundation
111 West 50th Street
New York, New York

Dear Miss Rhind:

I am writing you at the suggestion of Mr. Raymond Fessick with whom I had a chat this afternoon. We both live in Newtown and I phoned him.

As I mentioned to him, I am preparing all my correspondence and various other files for the Archives of American Art at the Detroit Institute of Art; included is a large quantity of material related to Mrs. John D. Rockefeller Jr., and all five children. Aside from letters about works of art, a good deal of it has to do with various projects such as the first Municipal exhibition which I organized at Radio City in 1934, and many similar events.

There is one file which is incomplete. This deals with an invitation I received from Mr. Alexander Arusoff, President of the All Russian Society for Cultural Relations, in the U. S. S. R., April or May 1934. Mr. Nelson Rockefeller became much involved in this project and encouraged me to accept the invitation. Somewhere along the line, there was a small sum of money required. The Russian government was paying all the packing, insurance and transportation expenses as well as my fare, but asked to supply the large quantity of paper for a catalogue to be printed in Russia; electric bulbs; screw-eyes and wire etc. I have a vague recollection of being sent to the Ford Foundation to obtain what may have been \$2,500. or thereabouts. Would it be possible to locate any papers in the 1934 files which would pertain to this project? It would be interesting to have the story completed.

For your information, I have talked with Nelson Rockefeller about the Archives and the book which is to be published and suggested to him that I would send the original manuscript in each instance for his approval so that nothing he or members of his family might find embarrassing, would be published. Although as far as I can see, all the references are most pleasant.

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[encl. Virginia Museum 8-21-61]

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLessent 2-4678
CABLE ADDRESS: WORCART

August 30, 1961

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

After all this time, The Art Institute of Chicago has sent just three of the four photographs of Arthur Dove which I had ordered for you.

I am enclosing these, and suggest that if at any time you need a duplicate of the second picture, it might be best for you to order it directly from Mr. Hugh Edwards, who is Curator of Photography and Associate Curator of Prints and Drawings at The Art Institute.

The fifty Dove catalogues which you ordered are being sent separately.

It was nice to see you again at the preview, and I hope that you will visit us soon again.

Sincerely yours,

Shirley Errickson

Shirley Errickson
Publicity Director

SE/C
Encs.

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

September 7, 1961

Miss Marilyn Karnes
15 East 71st Street, Apt 5A
New York 21, New York

Dear Miss Karnes:

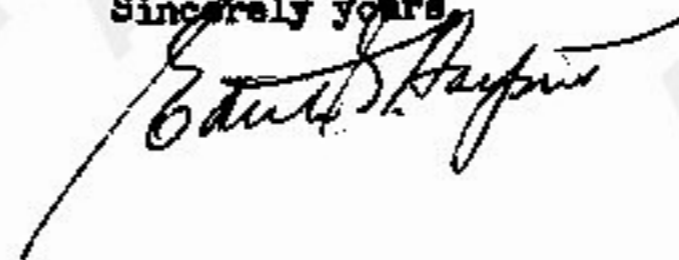
We have engaged a new accountant who has made a study of the accounts receivable and called my attention particularly to your ledger sheet.

As you know you made a purchase in December, 1958 amounting to \$4,000. As you also know after your initial payment there was a very long lapse of almost two years. Your most recent payment was on May 19th amounting to \$50.00, leaving a balance of \$2,450.

I am sure you will agree that we have been most patient. I insisted, in talking with the accountant, that you must have had some financial difficulties and therefore we exerted no pressure, and thus discouraged him from carrying out the routine techniques.

May I ask your cooperation in sending a check by return mail and outlining a regular schedule of future payments so that the account may be cleared before the three year period is ended?

Sincerely yours,



EGH:gs
enclosure

Do come in to say hello.

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August 22, 1961

Mrs. J. D. Squibb
Secretary to the Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Mrs. Squibb:

Thank you for your letter.

The material that Mr. Bywaters requested will be ready for pickup directly after Labor Day when the Gallery reopens. Meanwhile, the forms are enclosed.

Sincerely,

EMH:gn
Enc.

stedelijk museum

gemeentemuseum amsterdam

stedelijk museum August 24th 1961

amsterdams historisch museum

museum feder

museum wilhel holthuysen

paulus potterstraat 13

telefoon 732146

no. 29675

Mrs. Edith G. Halpert,
Eden Hill Road,
Newtown, (Conn.)
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of August 21st,
in answer to which I can inform you that
I quite agree to your using my letter of
October 10th 1949 (not 1959 as you wrote)
for any purpose you like.

I may add that to my opinion during the
last 15 years your country has produced
some painters that belong to the leading
artists in the world, but it is difficult
for the visitor to get an idea of this
development except through private collections.

Sincerely yours,

Sandberg

W. Sandberg,
Director of the
Municipal Museums.

*Looking forward to meet during
the second half of October*

Q

WS-82

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is reliable.

Robert

-2- 1991, 08 August

Actually, it hasn't been too bad when guests are around because I have managed by taking them out to dinner and occasionally scrape up a meal with some help. Let me know if you can, we had such fun together.

Dear Rosalie,
You sure are a hard dame to reach. I tried to get you on the phone on the evening of the day you called when I was in New York up in thirty or forty knots. My rare visits to New York filled every moment, needless to say, and I would leave in a complete haste to come back to the TV shop. I still remember the wonderful dinner during your visit with contraband from you and Ken Hoppin and didn't we have fun with the judge. What a character!

It may interest you to learn that I have agreed to give my collection to Worcester after they had agreed to accept all the provisions I listed. Actually I am very excited about the idea that this will be the start of what I think will be the great museum of American art and in the proper location -- the Capitol of the U.S.A.

Dear Sir, I will probably call on you for at least one painting. Guess which?

Indeed I am embarrassed about the outstanding bill but you don't mind, I would prefer to send a \$25.00 bill. Corporation check to avoid confusion in my records. When you get down to your last meal, call me and I will wire the money, otherwise, I will mail you the check on Sept. 15th when I get back. If you have nothing better to do, why don't you come up for the weekend and join me in a dining contest.

Y

September 8, 1961

Miss Henrietta Hirschburg
210 West 28th Street
New York 1, New York

Dear Miss Hirschburg:

Thank you for your letter about the painting called
"Susie".

Unfortunately we are unable to give any sort of valuation on this painting by mail and would suggest that you telephone the gallery and bring it in at a mutually convenient time. At that point we will be glad to help you in any way that we can.

Sincerely yours,

Gratia Snider
Secretary

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AFA
SHELBURNE MUSEUM, INC.

SHELBURNE, VERMONT

STERLING D. EMERSON
DIRECTOR
TEL. BURLINGTON
UNIVERSITY 2-2846

August 28, 1961

Mrs. Edith Halpert
Eden Hill Road
Newton, Connecticut

Dear Mrs. Halpert:

Received your check today in payment for the two copies of 'Woodworking Tools' which were finally sent to you the end of July.

Our records indicate that before you finally received them you were sent 2 copies of the Decoy Catalog and 2 copies of the Carriage Catalog. In correspondence with Mrs. Carlisle you indicated that the copies of the Decoy and Carriage catalogs were being returned to us. To date we have not received them, and I wonder if they may have gotten lost in the mails. If they have not been mailed, it would be appreciated if you would drop them in the mail at your convenience.

Yours very truly,


Donald A. Picard

Los Angeles County Museum



Exposition Park 900 Exposition Boulevard, Los Angeles 7, California

Herbert Friedmann
DIRECTOR

August 23, 1961

telephone Richmond 8 2184

C.F. Gehring
ASSISTANT DIRECTOR

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I found and enjoyed your letter yesterday when I returned from a brief trip to survey the San Francisco art scene. After only a few days away, there is a considerable stack of mail to answer so I will delay my report on San Francisco until September, when I hope to see you in New York.

I am still confused by the phrase: "All Copyright and Reproduction Rights on Above Reserved by Artist or Gallery." It is so inclusive that I wonder if I need to have your written permission to reproduce the painting in our bulletin or in newspaper publicity. Also, when we lend the picture (it is going to the Milwaukee Art Center) in the fall) may we give permission to the borrower to reproduce it in the catalog and in publicity? I have assumed that your concern was reproductions for resale or commercial purposes such as television, but perhaps I am wrong. Would you send me a note on this please.

My best regards.

Sincerely,

James

James Elliott
Assistant Chief Curator of Art

JE/jh

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August 22, 1961

Mr. J. Watson Webb, Jr., President
Shelburne Museum
Shelburne, Vermont

Dear Mr. Webb:

I finally got to New York for a day and looked up our records concerning the purchase of the paintings made by your mother in April of 1960. These are listed below and were delivered and paid for.

Oil	Kuniyoshi	Festivities Ended 1947	\$ 8,500.
	Wm. M. Harnett	Merganser Fish Duck-1883	7,500.
	Sheeler	Sun, Rock and Trees, 1959	10,000.
Tempera	Sheeler	Composition Around Yellow #2, 1958	900.
Oil	O'Keeffe	Poppies, 1950	5,000.
		less 10% 500.	4,500.

In addition, I bought for her from the First National Trust and Savings Bank of San Diego, California, the painting by Walt Kuhn entitled BARBECK RIDER; the price was \$13,000.

Thus the sum total was \$34,400, which I am ready to refund immediately despite the loss it represents to the Gallery in taxes, etc. On the other hand, I do not want the museum penalized.

The check will be available immediately upon receipt of the paintings.

Your mother was very aware of my feelings about my artists and their work and appreciated the fact that I felt it imperative to place specific examples in specific areas. I have other plans for these now and I am sure that everything will work out satisfactorily and that you and your family will be relieved of the material that does not interest you and that the image that you have will not be impaired thereby.

due to publishing information regarding sales transactions,
escroweers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 30, 1961

Mr. Robert G. Pride
1618 West 25th Street
Minneapolis 5, Minnesota

Dear Mr. Pride:

The Ben Shahn reproduction entitled CLOWN was published some years
ago and I am quite certain that the edition has been entirely sold
out. I have just one copy for our artists records. Should I hear
of another, you will hear from me promptly.

Sincerely,

EGH:gn

Aug 22 61 Gilbert Villa les Violettes Cap D'Ail (A.M.) France

Dear Edith:

A note to tell you we'll be back at our same Paris address (16 rue Henri Barbusse) beginning August 29---which leaves us only less than a week here on the Cote D'Azur where the summer has flown and where I've had the first true rest in years. Not a single day of rain the entire time, and much swimming which was good for me and excellent for Virginia.

The Julien Levys have been here for several days and leave tomorrow for St. Tropez where they will stay with an artist friend of Julien's. We've had a splendid time with Julien, mostly schmoozing, though when I found myself bringing him up to date on all the art shows I'd been seeing in Paris during the past two years, it took hours and hours; describing all the exhibits, large and small, is something of a bore if one is not an art essayist; and in describing all the famous classical shows, what can one say? After all Julien, like you, had seen most of it years ago. But for us, naturally, it was all new. Jean Levy asked me why I hadn't written home about all this, and I said it was because I assumed people would assume we'd be doing this, and that I preferred writing about those aspects of life which were more in contrast to the Bridgewater folkways. Jean disagreed, but certainly I refuse to write long letters about the exhibits at the Louvre and the Modern Museum and the countless other shows, though I did report many of these to you in brief. Today we are taking a day-long ride to Vence to see the Matisse Chapel (I showed them the Cocteau Chapel last night in Villefranche), and to St. Paul, and then on to Antibes to see the Picasso museum, then back to Cap D'Ail; we are, as per Gilbert custom, picnicking enroute.

I didn't hear from the Sunday New York Times as yet, so assume the August 20 Sunday photo feature was not in and has been put off to another Sunday at which time you'll see that other ghastly photo of Gilbert. My editor was here last week from London; and when he heard the thesis of my next novel (set in the Middle-West) he was nothing short of ecstatic, and offered a splendid large advance: so the long labors of the next novel, a huge one, will soon commence.

Meanwhile, as publication time for THE NEW AMBASSADORS approaches, the Berlin war cries are getting louder and more insane, and I am gravely concerned that the public will ignore books in September. I have ordered your copy to be sent to New York. Since I could not autograph it, it must be assumed that you will bring it over here, and once more I offer you your choice of meeting grounds. You turned us down on Rome, Venice, Cote D'Azur, Paris...this time you name it. Couldn't we see you during the Christmas holidays? Capri? I don't know, but you name it, and I'll blow you to a grand hotel room. We really insist. After all you are richer than we, and alone, so you are more freewheeling; but it is dreadful that our closest friend, the one for whom we have the most boundless regard, is the one we haven't seen... so shame on you. Something has to give.

We hope you've had a deserved rest in Newtown this summer and we hope you will be in fine fettle for your fall projects in New York; mostly we hope you can find a little time to see us, for you've been neglectful about the Gilberts without a good excuse. The poorest of our friends have been over here to see us, but no Edith; knowing your dislike of Paris we offer you any other meeting ground except dull neutral Switzerland. There is nothing wrong with you that a long schmooze with us won't cure---and vice versa pour nous.

Virginia and Holly join me in love (and impatience to see you),

911 -

P.S. Think we'll be in London for a week in early Sept about English rights to THE NEW AMBASSADORS and to replenish my ragged wardrobe as I am getting to look like a clochard.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joseph T. Stevens
2512 Waverly Dr.
Bossier City, La.,

Downtown Gallery
32 East 51st Street
New York City, New York

August 17, 1961

Att. Mrs. Halbert.

Dear Madam:

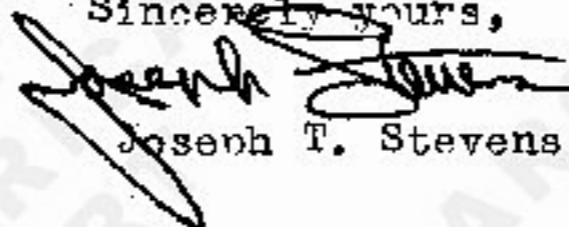
Would you be interested in showing and selling my Neo-Gothic Style Illuminations?

My works are all original and painted with the finest (Casein) tempera medium. The Gold Leaf is 23K and all my works are hand painted on genuine sheepskin, with the exception of "The Beatitudes", which was done on parchment paper.

I have enclosed in this letter an article written about my work, taken from the Shreveport Magazine which may be of some interest to you.

Hoping to hear from you soon,

Sincerely yours,


Joseph T. Stevens

JTS:ahs

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September 6, 1961

Mr. M. H. Stone
65 Park Road
Scarsdale, New York

Dear Mr. Stone:

Sometime in May you were in the gallery regarding an open balance of \$500, which you claim was paid.

Since we have no record of this payment may we ask you to please send us your record of payment which we will return as soon as we make the proper adjustment on our books.

Thanks so much for your cooperation.

Sincerely yours,

Bookkeeper

ig

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LA.F.A.

PL 7-9694 b-1
PL 5-3448 2

August 21, 1961

and list

Mr. Bart Martinson
12 Beekman Pl.
New York, New York

Dear Mr. Martinson:

I have been working on a Folk Art Exhibition to be held in Texas and am doing one for the Seattle Worlds Fair. During these activities I thought of you and your tentative plans for a museum of folk art in New York City. Since I have heard nothing further about it, I do not know whether you have abandoned the idea or are in full swing at present or possibly on a world tour during the summer months. In any event, it occurred to me that some of the objects that I would be sending to these exhibitions might be ideal material for your museum and if so, would make substitutions accordingly based, of course, on your interest. Thus I decided to write you this note to ascertain the current situation.

I have my folk art material in Connecticut and if you are in this country and are inclined to answer this letter, please use the address given above.

Sincerely yours,

EGH:gm

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August 31, 1961

Mr. Leslie Cheek, Jr.
Office of the Director
Virginia Museum of Fine Arts
Boulevard & Grove Ave.
Richmond 20, Virginia

Dear Mr. Cheek:

Thank you for your nice letter.

Naturally I am pleased that you share my enthusiasm for the work of Jack Zajac. The DEPOSITION, of which a clip was enclosed, was sold during the Zajac one-man exhibition we held last year and is now in the collection of the Milwaukee Art Center. However, he has other excellent sculptures available and I have already written to him requesting a group of photographs inquiring also as to whether he had made a mold of the DEPOSITION, which was executed in fiberglass.

The holiday is over and I am facing another season in the gallery, which starts on September 5th. You will hear from me shortly thereafter.

Who knows, maybe someday when I get through with the Corcoran deal, we can find some tidbits for Richmond. I am sure you understood why I chose Washington. I do hope that when you are next in town, you will drop in to say hello. I still recall the pleasant chat we had at the Abby Rockefeller Museum dinner.

Sincerely,

WLS:gn

August 22, 1961

Mr. John Dillehay, Director
Kentucky Guild Art Train
5819 Brittany Woods Circle
Louisville, Kentucky

Dear Mr. Dillehay:

Thank you for your letter.

The Gallery has been closed since the first of July and will not be opened until after Labor Day.

At that time, John Marin Jr., will return to his job and I will be very glad to discuss the idea of including a painting by his father in your interesting setup.

Sincerely,

EGH:gn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

scamen
Jabbar *founder 1888*
new London
~~*JAB*~~
J+BOOM Club
new London

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



Office of the Director
School of Fine Arts and Iowa Memorial Union

August 25, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

When I returned from my trip to the West Coast I found that the painting which you authorized us to ship C.O.D. to Mr. Allen in Los Angeles had, by mistake, been shipped Prepaid.

The amount is not staggering, \$17.10, but since I am responsible for administration of the funds committed to my use, I thought at least I should bring this to your attention.

I am sending you the Railway Express Agency receipt, that is a copy of the same, and if the amount can be refunded I shall be glad to have it attended to.

As a matter of fact there would be considerably more expense except that we found a box here which fitted the picture and it was not necessary to have a professional outfit crate it.

If for any reason it is not possible to handle this just let me know and I will make the proper entry here.

Sincerely yours,

Earl E. Haysler

EEH:jj
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HASTINGS COLLEGE
FOUNDED 1888
HASTINGS, NEBRASKA

Not dept.
August 27, 1941

Edith Oregon Halpert, Director
The Downtown Gallery
32 E. 51 St. N.Y.

Dear Mrs. Halpert =

Please put me on your exhibition
announcement mailing list.

These announcements are educationally
helpful to my American art students
and myself.

Sincerely,

Robert P. Johnston,
Professor of Art.

Prior to publishing information regarding sales transactions,
responsible parties are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



SHELburnE MUSEUM
SHELburnE, VERMONT

August 29, 1961

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

I arrived from Lotus Land last Thursday and found your kind letter of August 22nd waiting for me here. How very, very fair you are being to the Shelburne Museum, and how grateful we are to you. As Mother often said, "Edith Halpert has been a real friend to the Museum", and how right she was.

Over the weekend I discussed your letter with my sister, Electra, and my brother, Sam, and we all feel we do not want to continue with Mother's collection of 20th century artists; hence if the Downtown Gallery is willing to take back the works of art which you mention in your letter of August 22nd, we would be most grateful to the Gallery and to you.

There is one point, however, about which we are all in accord. We do not feel that the Gallery should suffer the loss caused by its having had to pay the taxes last year; hence we would like it if you would only refund to the Shelburne Museum a check for the amount of \$44,400.00, minus what the Gallery paid in taxes on this transaction last year. We all feel this is a small way we can show our gratitude to you, and try and be as fair to you as you have been to us.

Over the weekend I also discussed with Electra and Sam the matter of the two Marins to which you referred in your letter of July 24th. As long as you are so kind as to tell us that we do not have to consider this as a definite commitment, we would like to be "let off the hook", as we do not feel that we want the two paintings. We also feel that we really do not want to purchase the John Sloan to which you referred and which Mother never saw. Thank you so very much for being so understanding and so fair in regard to these paintings.

When I was at the Museum on Thursday and Friday, Frank Wildung and I played hide and seek with each other, so I never did get a chance to discuss with him the Shaker items and the apothecary shop items about which you wrote me. However, I plan to see Frank today and then I will call you in Newtown and tell you our decision as to whether we can use the items which you so graciously have offered to us at the Museum. I really do think it is so very kind of you to have the Museum's interest so at heart, and to wish to present us with the items which you purchased at the Darrow School in New Lebanon, New York.

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

September 8, 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I was delighted to hear that you are to be our guest speaker at the opening of the TEN AMERICANS and ETHEL B. WHITT MEMORIAL EXHIBITIONS on Thursday, September 21. The officers of the Art Center and I cordially invite you to be our guest at a pre-opening dinner on that evening at the University Club at six o'clock.

Looking forward to meeting you,

Sincerely yours,


Howard J. Tobin
President

HJT:ad

Gersten



Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

August 28, 1961

Dear Edith,

I'm back at work (quite obviously!) on a part-time basis, hours at my discretion - which means that I'm in the office from 10:00 to 2:30 or 3:00. What a relief to be useful again, even though I am hardly working at top efficiency. The convalescing bit can get very boring. Altogether it was a helluva way to spend the summer!

Really regret not being able to accept your invitation to Newtown. I hope your "domestic situation" got ironed out sufficiently so that you've been able to enjoy this past month at least. What new and exciting projects are you involved with? I can hardly believe that you've been idle even though "resting".

Things will be hopping at home for the next couple of weeks. Liz came home on Saturday from a "fabulous" summer as a camp counselor in Maine - and she leaves on the 7th for Washington University in St. Louis! Which means lots of shopping, packing and general bedlam - but at least I'm in condition to take it. Harry returns today from a similar summer experience and will be setting up an apartment before school opens here on the 18th.

Thanks again for the invitation, Edith - it would have been so pleasant! Maybe you'll be coming up this way?

Sincerely,
Isabelle

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August 21, 1961

Mr. Rufus Foshes
General Delivery
Amagansett, L. I., N. Y.

Dear Mr. Foshes:

It was nice to hear from you.

Would it be imposing on you to ask that you come by the Gallery on Wednesday, early enough to go to the warehouse with Bill to select four or five paintings requested by the "Washington Post" for color reproduction. Their photographer is scheduled to appear early Thursday morning when I may or may not be in town but the paintings can just be left in the showroom and Miss Gruber can identify them for the photographer. A list is enclosed. Some may be in the Marin vault and the others in storage. Miss Gruber has the keys to the warehouse.

I shall be most grateful to you as I have an appointment in Kent on Wednesday and expect a folk art dealer here on Tuesday.

Sincerely,

EGH:ga
Enc.

MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 6, TEXAS

1 September 1961

Dear Edith,

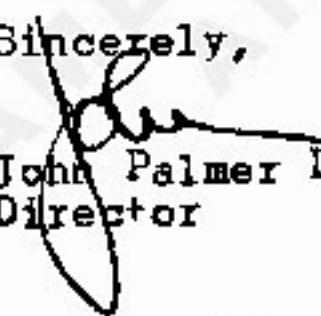
Weeks ago I wrote that we were returning the Georgia O'Keeffe "Lake George" to you, albeit reluctantly.

Well, the reluctance has overpowered us, and Blanche and I would like to keep it, presuming that we can depend upon your customary patience about payment.

It is so beautiful, and such a perfect companion for the Dove that it was only proper that it should find its home with us.

I will be in New York in late October, and I look forward to having a visit with you, and until then you have all best regards and many thanks.

Sincerely,


John Palmer Leeper
Director

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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TIME
THE WEEKLY MAGAZINE

TIME & LIFE BUILDING
ROOSEVELT CENTER
NEW YORK 20
JULY 24 - 1961

August 23, 1961

Mrs. Edith Halpert
Eden Hill Road
Newton, Connecticut

Dear Edith:

I knew the minute I signed that batch of letters that I did wrong by you. I apologise for the Dear Sir. Meanwhile, I am most grateful to know about the Shahn show. It's an excellent possibility for us, since I don't think we've done any on Shahn for quite some time.

Sincerely yours,

Bruce
Bruce Barton Jr.
Art Editor

Baum

5159 34th Street, N. W.
Washington 8, D. C.
August 21, 1961

Dear Edith:

Sorry I could not answer your letter sooner. I was in Cincinnati and returned home late Friday night.

Relative to the WPA matter - Miss Bier is on vacation and will not return until about the 7th of September. However, I did manage ~~get~~ to get in touch with Mrs. Woodward, her secretary, who has your letter. She did not think there was any hurry so had done nothing about the matter. According to their meager records in May of 1934 the Corcoran had an exhibition of 1000 paintings (National Exhibition of Art by WPA) which was then sent on ~~the~~ to the Museum of Modern Art and exhibited there for 3 weeks starting Sept. 17, 1934. There was a catalogue but Phillips only has 1 copy so I called the Corcoran and they will look for one and send it to you in Newtown. If they do not have one available, perhaps the MMA will have one - or we could photostat the Phillips one. Corcoran will let me know whether or not one is available and I'll let you know.

The next exhibitions was held in the main gallery at Phillips and consisted of about 100 paintings. They have no catalog and no listing of the exhibits. The only thing they have is a press release stating that the things were selected by Mr. and Mrs. Phillips and C. Law Watkins. Your name is not mentioned and as far as can be determined these things were not exhibited elsewhere.

Is there anything else I can do in this connection for you?

Now as relates to the Corcoran matter. Harry is planning to take off a few days to work on this for you. He has been in touch with Judge Beard who has no copy of Hamilton's letter to you giving the decision of the Board of Trustees and outlining terms of acceptance. So there is no help for it - you will have to make a copy as Harry needs it right away. Beard does not want to ask Hamilton for it. If it is alright with you, we may come up next week for a couple of days in the middle of the week as Patsy is dying to see you (me too) and you and Harry can huddle together. Let me know if that would be alright with you and if we can make it, we will call you.

The enclosed clippings should be of interest to you. Some are just related and some are directly involved. The one from yesterday's Post is terrific. I noticed that they made one mistake in mentioning the artists' museum representation. I suspect that the 15 was meant to be 50. But not one but us will know the difference. We are all getting quite a bang out of this

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

If you would let me know immediately if you could make a Marin watercolor available, I will arrange to have Budworth pick up and pack the piece as soon as possible. We will cover this cost and can insure it through our policy if you agree.

We are confident that this project will be a valuable and interesting one for the state of Kentucky. We feel it is a worthwhile project and hope you will consider it so. May I hear from you as soon as possible. You could wire me collect if you like.

Sincerely yours,

John Dillehay
John Dillehay

September 7, 1961

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Entenmann:

Thank you so much for sending a photograph of the Stuart Davis which you acquired for the collection.

I sent this on to the artist who was delighted to see it after these many many years. He also gave me some information which I think will be of interest to you. The painting is actually of McSorley's Ale House which as you know played a fairly important part in the art of the first two decades of the century - involving John Sloan, George Luks, Robert Henri, Glackens, etc.

When you are in New York in October you might be interested in going through some of the photographs of Stuart's work of the period and you might also look at some of his recent paintings. In any event it will be a great pleasure to see you.

Sincerely yours,

ROH:gs

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 18, 1961

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Halm abben range. Am I right?

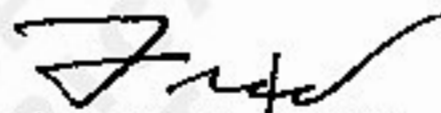
It was very good to see you and to revel in your more whole-some confessions. I am getting my notes typed, and I am looking forward to the notes, tapes and photostats of various files as you can get them to me, together with what you already have in the archive. The sooner you start getting the stuff to me the better, so that you do not emerge as fiction.

I dropped by and saw Roy Neuberger Monday and he very amiably bought the Flight of Tern, one of the paintings I made on the Cape of which you saw a slide my last day with you. This pleased me and understandably pleased Bella F. for I threw the small deal her way.

I am immensely cheered to find myself with a dealer in town and as you know, credit it to your wand waving. I like to think, however, that the wand would not have waved if you did not believe that I had some approximation to the goods.

Now, thanks for everything, and above all for the intimate and relaxing time.

Affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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1230 CRESTDALE ROAD
LINCOLN 10, NEBRASKA

Aug 20 '61

Dove Trust Gallery

My Dear Sir:

Mr. Worth of the University Art
Department told me you had some Doves
for sale. I would be very interested in seeing
color slides of his available work with
you and price.

Most Sincerely yours

Mildred E. Seacrest

Mrs Frederick S. Seacrest
1230 Crestdale Rd.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Jesse R. Barnett

References:

- 1) Dr. James E. Allen, Jr., Commissioner of Education,
The State of New York, State Education Building,
Albany, New York.
- 2) Mr. John T. Barnett, General Manager, Sears Roebuck & Co.,
4500 Wisconsin Avenue, N.W., Washington, D.C.
- 3) Judge Edward A. Beard, Associate Judge, Municipal Court of
The District of Columbia, 5th and E Streets, N.W.,
Washington, D.C.
- 4) Mr. Monroe Bush, Assistant to the President, The Old Dominion
Foundation, 1729 H Street, N.W., Washington, D.C.
- 5) Mr. Harold D. Fangbner, Assistant Vice-President,
The Chesapeake and Potomac Telephone Company,
930 H Street, N.W., Washington, D.C.
- 6) Mr. William J. Flather, Jr., Chairman of The Board,
Flather, Bowie, and Hall, Inc., Washington Building,
Washington, D.C.
- 7) Mrs. Andrew Parker, 4000 Nebraska Avenue, N.W., Washington 16, D.C.
- 8) Mr. Joseph Paull, Assistant Managing Editor, The Washington Post
and Times Herald, 1515 L Street, N.W., Washington, D.C.
- 9) Mr. Cody Pfanstiehl, Director of Public Relations, The Evening
Star Newspaper Company, 2nd and Virginia Avenues, S.E.,
Washington, D.C.
- 10) Mr. John H. Pratt, Law Offices of Morris, Pearce, Gardner & Pratt,
American Security Building, Washington 5, D.C.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

702
 Sept 5, 1961
 OPA of

Lawrence Jullerius
 32 E. 51 St

NYC

Gentlemen,

Would you kindly enter my name
 and address to your mailing list
 informing me of openings, etc?
 Thank you.

E. Langer
 98-41 Queens Blvd
 Forest Hills 74
 L I Ny

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Miss Flora Rhind, Secretary -2-

August 25, 1961

I should be most grateful for your reply which should be addressed, if you please, to the gallery as I am ending my vacation this month.

August 25, 1961

Sincerely,

W.H.M.

Miss Flora Rhind
Secretary
Rockefeller Foundation
111 West 50th Street
New York, New York

Dear Miss Rhind:

I am writing you at the suggestion of Mr. Raymond Isenack with whom I had a chat this afternoon. He said I live in New York and I should like to see you.

As I mentioned to him, I am preparing all my correspondence and various other files for the archives of American Art at the Detroit Institute of Art. Included is a large quantity of material related to Mrs. John D. Rockefeller Jr., and all five children. Aside from letters and notes of art, a good deal of it has to do with various projects such as the first National Exhibition which I organized at Radio City in 1934, and many similar events.

There is one file which is incomplete. This deals with an invitation I received from Mr. Alexander Sargent, President of the All Russian Society for Gift and Sale, in the U. S. A., April or May 1934. Mr. Nelson Rockefeller became much involved in this project and encouraged me to accept the invitation. Somewhere along the line, there was a small sum of money required. The Russian government was paying all the packing, insurance and transportation expenses as well as my fare, but asked to supply the large quantity of paper for a catalogue to be printed in Russian; electric bulbs; screw-drives and wire etc. I have a vague recollection of being sent to the Ford Foundation to obtain what may have been \$2,500. or thereabouts. Would it be possible to locate any papers in the 1934 files which would pertain to this project? It would be interesting to have the story completed.

For your information, I have talked with Nelson Rockefeller about the Archives and the book which is to be published and suggested to him that I would send the original manuscript in each instance for his approval so that nothing he or members of his family might find embarrassing would be published. Although as far as I can see, all the references are most pleasant.

Weller

1759	Dein	Standards 5 Life	O	ODBB
1757	Dein	Sailing Boat	WC	GLSB
1759	Dora	Summer	O	GTBB
1757	Maria	Cape Split M.B.	WC	O1BB
1757	O. Kuepper	Patios of Cloud	O	LHBB
4/58	"	Red & Green	WC	MGB
11/58	Shahn	Heights of Front	O	OSB
		Winter Horn	"	OBBB
1/59	Weller	Decorative w/Red Table	O	BBBB

London

Aug 30, 1961

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Felix:

I am ending up my so called vacation and getting ready for the annual grind. Much as I love Newtown, this has been a pretty sordid summer for me as I have been unable to get any help and the culinary arts are not among my limited talents. So I shall be glad to get back to New York this time.

In my voluminous mail here, I have a letter asking whether Zajac's "Deposition", (the one we sold and which is now in Milwaukee), is available. Before answering entirely in the negative -- in view of the fact that this sculpture was in fiberglass -- I am writing to ascertain whether Jack retained a mold of some sort from which a casting can be made in bronze or some other material.

Otherwise, please send me at once photographs of some of his major examples, as an important museum is involved. Be sure to list the material, dimensions and price. Please send these Air Mail.

We and what's cooking in L.A.? Fred Wight visited me twice this summer and as usual I enjoyed him immensely -- but got no local gossip whatsoever. My best to Mitzel and the kids as well as to you.

Sincerely,

MATHIAS KOMOR

FINE ARTS - ANTIQUITIES

19 EAST 71ST STREET

NEW YORK 21, N. Y.

TELEPHONE
TRAFALGAR 9-3840

CABLE ADDRESS
KOMOR NEW YORK

September 7, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I would like to send you my sincere thanks for your great kindness to recommend my objects of art to Dr. and Mrs. Boigon. After a first visit of some weeks ago, they came back again this afternoon and purchased a very handsome 12th Century Japanese wood statue which I am certain you too will like.

You are most kind to give me, as so often in the past, again your kind and welcome help. I shall always do my best to serve all sent by you as well as possible. I am also looking forward with much pleasure to see you here as often as you can come and shall always try to show you some fine and desirable work of art.

With my repeated thanks and best regards I am

Yours sincerely,

Mathias Komor
Mathias Komor

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August 22, 1961

Mary C. Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

No doubt you will have received a letter or telegram from Heiman-Marcus for whom I am about to organize a Folk Art Exhibition to complement the one on American Modern Art assembled at the Dallas Museum. Believe it or not, this is the first all-American festival held in this august, esthetic establishment.

Since I do not want to make this a commercial enterprise by using my own material, I suggested to Stanley that it would be a much better idea to borrow paintings and sculpture from existing public collections starting, of course, with Williamsburg. As you probably know, this "specialty" store has had major art exhibitions from all parts of the world and from the outstanding museums abroad. Thus, I hope you will agree to play along.

As soon as I hear from you directly, or via Nieman-Marcus, that you are agreeable to the plan, I shall send you a list of the items I would like to borrow. Ten other museums will be involved. Do be a good kid and help Mama in this project.

I will be seeing you shortly, I hope, but do wire me at your earliest convenience using my Connecticut address:
The telephone number is Garden 6-4508.

Sincerely,

ECM:ga

VI

Mrs. Milton Lowenthal
Starling Road
Crayville, New York

We would have told you this when we were together, but it seemed hardly the proper moment with a third person present.

Another factor that has made us extremely wary is our recent experience with the Whitney Museum. To have made an irrevocable commitment to them would have been a disastrous experience for us, and we do not intend placing ourselves in any possibly untenable position with a

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August 21, 1961

Mr. Bruce Barton Jr., Art Editor
TIME
TIME & LIFE Building
Rockefeller Center
New York 20, New York

Dear Mr. Barton:

I received your note of August 14th addressed, "Dear Sir", and was very set up about the matter now that the male dealers are in the minority. It reminds me of an incident many years ago when an artist wanted to make a connection with the Gallery and tried various techniques finally ending up with addressing the letter to, "Edith Halpert, Esquire". This he did himself and not through a secretary.

In any event, I appreciate your thoughtfulness in writing the dealers as it does give us a better opportunity to break into color.

Our first show of "historic importance" is devoted to the Bikini Series by Shahn. He was in Japan last year and got tremendously involved in our little experiment in Bikini. To date he has completed eight paintings relating to this and in my estimation, they are his most outstanding works combining the passion that went into his Sacco-Vanzetti Series with the accumulated esthetic development and compassion. The completed paintings are in the Gallery with the exception of one which was inadvertently sold, but I think that we can obtain it since the owners live in New York. The show will open early in October because two of the paintings will have to be shipped to Amsterdam for his one man Retrospective which will tour several other countries abroad.

There will be other major exhibitions, but the dates have not been set depending, of course, on when our artists come through with their paintings or sculpture. However, I will keep you informed.

Again, thank you for your courtesy. My best regards.

Sincerely,

RMH:gm

[1961]

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Jesse R. Barnet

Born, February 2, 1930, Albany, New York

Residence: 2026 Allen Place, N.W., Washington 9, D.C.

Home phone: HO 2-4422

Business phone: ME 8-3211

Education:

Attended Syracuse University, Syracuse, New York from September, 1947 to January, 1949. Government major. Attended New York State College for Teachers, Albany, New York from September, 1949 to January, 1952. Social Science and Education major. Received A.B., Summa Cum Laude, January, 1952.

Harvard University, Graduate School of Education, from September 1952 to June 1953. Received M.A. in Teaching (Government). Harvard University, Littauer Graduate School of Public Administration, from September 1953 to February 1954.

Scholarships:

Tuition scholarship to Syracuse University. Tuition scholarship to Harvard University, Graduate School of Education. Administration Fellowship to Harvard University, Graduate School of Public Administration.

College activities and local civic affiliations:

President, College Public Affairs Forum
President, college chapter of Pi Gamma Mu, National Social Science Honorary
Member, Signum Laudis, National Scholastic Honorary
Author and composer, college and graduate school musical productions
Member, Harvard Club of Washington
Member, Schools and Scholarship Committee, Harvard Club of Washington
Member, Hexagon Club
Member, Junior Chamber of Commerce 1956-1959
Member, Washington Board of Trade

Professional Experience:

1. June, 1959 to present, Assistant to the Director for Membership and Development, The Corcoran Gallery of Art, Washington 6, D. C.

Duties:

In this position, I report through the Director of the Gallery to the Board of Trustees and have had the general responsibility of seeking to improve the Gallery's financial position.

TWENTIETH CENTURY CLUB
WASHINGTON, D. C.

September 4, 1961.

Dear Mrs. Halpert:

Thank you for your letter of August 16. I am delighted that you are willing to come to us if a date can be found that suits you. In October I can offer you a third possibility: the 26th, a Thursday. I had already suggested Tuesday the 10th and Monday the 30th. In each case the hour would be 2 p. m.

Since we issue a printed bulletin for the Club activities each month and the deadline for printing has to be rather early in September I hope you can let me know very soon whether one of these dates suits your schedule. If you have slides of some of your favorite paintings we can arrange for a projector, screen and an operator. In all fairness I should explain that we do not pay our speakers, much as they often deserve it.

If you wish to telephone me, charges reversed, I am usually at home until around noon and my number is Federal 3-2731.

With high hopes, I am

Very sincerely yours,

Reedys (Mrs. J. T.)
Chairman, Art Section

Address: 4334 P Street.

OFFICE OF THE MAYOR
CITY OF NEW YORK

FOR RELEASE

8/23/61

Mayor Robert F. Wagner today announced that artists living and working in loft studios will be permitted to remain in their lofts except in those cases where fire or structural hazards make the buildings unsafe for habitation.

The use of loft studios by artists for living purposes will require, under the new arrangement, the following conditions:

1. The artist's studio quarters must have adequate means of egress in case of fire.
2. The building must not have any type of occupancy listed as a high fire hazard (high hazard occupancies are listed in rules promulgated by the Board of Standards and Appeals supplementing section 280 of the Labor Law).
3. A notice of occupancy of the studio for living purposes must be filed by the artist occupant with the Department of Buildings.
4. A sign readily visible must be displayed on the outside of the building to indicate to any firemen responding to a fire in the building that there is an artist residing in the building.

Where these four conditions are met, City agencies will permit artists to have their working and living quarters in loft studios and will not request eviction for violation of zoning or occupancy regulations as long as safety and health standards are maintained.

The proposals were worked out by Buildings Commissioner Peter J. Reidy, Acting Fire Commissioner George F. Mand, Hortense Gabel, Assistant to the Mayor for Housing, and Deputy City Administrator Maxwell Lehman. The recommendations have been accepted by the Artists-Tenants Association, whose Chairman is James Cahagan, Jr.

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August 21, 1961

Mr. Billy Rose
1347 6th Ave.
New York, New York

Dear Billy:

Congratulations! You done it.

A few days ago I received a letter from the America-Israel Cultural Foundation, Inc., and learned about the two fabulous gifts. You did mention Lipchitz during the weekend in Connecticut. This in itself is a great achievement but also obtaining the Epstein collection is really a miracle and I take my hat off to you.

Sincerely,

EGH:gm

L.A.D.A.

THE ALAN GALLERY

CHARLES ALAN
HOWARD ROSE

766 MADISON AVENUE AT 68TH STREET
NEW YORK 21, N. Y.

LENDING 5-8118

19 August 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Newtown
Connecticut

Dear Edith:

I have just returned from travelling to points East and West to find your letter of June 12 re the Art Dealers' Association.

I am all for it. I was opposed to it as an adjunct of the AFA and as an offspring of Arnold Marmont. But as it is being set up I am all for it and if I can afford it, of course I would like to join.

I am sending a copy of this letter to Mrs. Hemenway.

I hope you had a pleasant summer and found time to relax a little.

Sincerely yours,



HELEN W. BOIGON, M. D.
48 EAST 82ND STREET
NEW YORK 28, N. Y.

August 17, 1961

Dear Edith,

It may seem a bit alarmist that I am taking the time to set this down in writing to you now -- 8:30 a.m. of a perfectly benign summer morning. I am haunted, however, by the matters of which I shall tell, and it will, at least, ease my anxiety if I set to work to do something constructive about it. And, needless to add, the final question is can you and will you help us?

When we got in at 1 a.m. last Wednesday after our visit with you, the first thing we did was to flick on the lights in the library. What met our eyes was the peculiar moving of the furniture away from the south wall of the room. I rapidly concluded that Elnora had started cleaning, but tired in the middle of the process and had simply left it for the next day. Then Hersch made for my office, his temporary bedroom, and he let out a cry. To be brief, the floor outside my office was soaked, plaster was lying all over the wet carpet, and the ceiling had been destroyed down to the lathe. Surveying the whole area and getting detail from Elnora, the story is that a flood produced by careless workmen on the 11th floor had damaged our patients' bathroom, hall, and library walls to such a degree that the whole business needs complete re-doing. We were fortunate that the pictures on the south wall remained unscathed. They were right in the line of assault however.

As coincidence works, the next morning came the renewal form and premium notice of our property and floater policy. In going over it I saw that the whole art schedule is deficient, mixed up, and generally unsatisfactory.

Thirdly, we are in the throes of setting up a whole estate planning program and trust with the help of First National City Bank of New York. The trust officer went over every aspect of our assets with me at the first conference (Mel was unable to attend because of work) and when it came to our art works

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August 22, 1961

Mr. Martin L. Friedman
Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

Yes, I have just heard that the paintings from the Precisionist Exhibition are enroute to the Gallery which, although closed to the public, has someone on tap all the time to receive shipments.

Indeed I think you should be more than pleased with the success of this exhibition which you organized. So much has been said about it in various parts of the country and so many requests have come into us for a similar setup which we cannot satisfy as we really cannot afford to have the objects out any longer. It is amazing how lax the museums have become and how utterly conformist. After these recent years when the concentration has been on abstract -- expressionism -- precisionism really hit the spot and there has been a pretty consistent reversal throughout the country. Again I say you should be delighted with your contribution despite the fact that you developed a "ruler neurosis".

I regret that I thought that your reference to the, "Sons of the Precisionists", was supposed to be a gag. Indeed, I think a show of that kind would be entertaining and informative as I have seen signs of this direction in various parts of the country where the artists were kept under cover because until now it has been temporarily unfavorable. Why don't we wait till you come to New York in September, (the Gallery reopens right after Labor Day), and let's talk about this if you are really serious.

Unfortunately I do not handle Saul Steinberg's drawings but the enclosed will demonstrate how interested I am in his work plus the fact that I purchased a couple of his drawings in the past. As far as I can remember, Betty Parsons was his dealer unless her neighbor snatched him from her subsequently. There has been no show for some time and it would be a revelation in your locale to have such a show and maybe to include other satirical artists like Robert Osborn, William Steig, etc. We certainly need a revival of this angle in American thinking as opposed to the conformist and to the defeatist attitude.

THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-6169

PINE ISLAND PINES
JUNIPER 3-3585

REAL ESTATE
INSURANCE

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September 7, 1961.

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for the lists of valuations for both Galleries for the months of October, 1960 through August, 1961. Enclosed are invoices for the respective earned premiums.

Please note that the rate for coverage on articles not in the storage warehouses has been increased as of August 1, 1961 from 11¢ to 15¢ per \$100.00 per month. This is in accord with my previous letters and I should appreciate your returning the signed endorsement signifying your acceptance of this rate increase.

I hope you have had a good summer.

With best regards.

Sincerely,

Ted
THEODORE D. TAUSSIG

TDT/geH
Enc.

Mr. Frank Getlein

-2-

August 23, 1961

C copy of my talk which I read at the meeting. The other speakers were Jim Sweeney, Juliana Force, John D. Morse, and as I vaguely recall, Alfred Barr. I also have the catalogue of the sale and many of the original prices paid. The file is really a lulu and I should love to have you see it before it is sent on to Detroit. I think it would make a marvelous pamphlet with very little additional research. Let me know whether you are interested and perhaps I will take it with me to New York as is and hold it for your visit unless you can make Newtown before September 5th. Do let me know. It seems so timely now that the government is taking action about its "cultural assets" and, as I also see by the papers, our State Department officials are hanging American art in their offices. France ain't got a chance no more. We are the cultured people of the world.

Sincerely,

O EGH:gm

P P.S. Since I have an extra copy of the talk, this is enclosed just for the hell of it. As a matter of fact, a lot of the stuff I have been reading depresses me as I realize what a quiet dame I have become in recent years and what courage I had when I was young. I plan to take some vitamin B-plus any minute or whatever the latest equivalent may be.

Y And so, best regards to you and Dorothy.

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II

Mrs. Milton Lowenthal
Starling Road
Craryville, New York

involved in your negotiations with the Corcoran. The fact that it has become so became known to us only when we spent the afternoon with you a short while ago. It seemed almost unreal in reading the extensive news coverage that one of the collections for which you were a spokesman was ours. At no time did we indicate that such a gift was even contemplated by us. Rather, you will recall, we became indignant when we met the Corcoran director for the purpose

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[Encl. Virginia Museum 8 21-61]



Renee Miller,
After the Bomb is Over;
at Reuben Gallery.

State of New York - Department of Social Welfare
 Page 2
 September 7, 1961

If under these circumstances you still feel there is some question as to the desirability or necessity of Art Dealers Association, Inc. registering under Article 10-A of the Social Welfare Law, please communicate with us again, and we shall reconsider this matter.

Sincerely yours,

Willard L. Midonick
 WILLARD L. MIDONICK

MLM:lrn
 Enclosure

cc: Mr. Leo Castelli
 4 East 77th Street, New York City

Mr. Andre Emmerich
 17 East 64th Street, New York City

Mr. Robert Samuels, Jr.
 French & Company
 978 Madison Avenue, New York City

Mrs. Eleanor B. Saldenberg
 10 East 77th Street, New York City

Mrs. Grace Borgenicht Brandt
 1018 Madison Avenue, New York City

Mr. Dan Rhodes Johnson
 23 West 56th Street, New York City

✓ Mrs. Edith Gregor Halpert
 32 East 51st Street, New York City

Mrs. Catherine C. Hemenway
 Executive Director

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August 25, 1961

Mr. Rufus Foshee
General Delivery
Amagansett, L. I.

Dear Mr. Foshee:

It is too bad my letter missed you, but fortunately, Miss Gruber and Bill managed to assemble all the pictures for me.

Since I do not expect to be in next week and no special show is actually planned, I think there is no need to come in until the 5th of September when we shall start hanging, etc. I won't advertise on the rd. See you then.

Sincerely,

SH:gm

Mr. and Mrs. Milton Lowenthal -2-

August 30, 1961

full power. I also insisted that all gifts, (instead of going through Mr. Williams), clear through someone appointed to act with the donors. My suggestion was Bartlett Hayes who has not as yet been contacted since it will take two years for the gallery to be ready and fully financed for the future.

Again, please believe me when I say that my negotiations did not involve you in any way nor did they involve Bill. He will decide exactly which paintings he may desire to give in the near future or subsequently, and this will be done independently. I hope that when you see the actual plans, read the conditions and see the first group of gifts, you may decide to add to them, but I will not bring up the subject again.

Forgive me if I disturbed you. I would hate to have anything interfere with what I consider one of my most important friendships.

EGH: gm
 Exp.

Affectionately,

the European point of view in connection with our lack of national organization to see it in any country for the future since it expresses you. The letter was written twelve years ago and I have Mr. Kennedy's America has contributed in the way of aid. The enclosed might interest that you and many others will want to join me in showing the world what not cross, as there is no complaint of any kind other than my hope heard asking whether you would make some contribution. Please don't contribute any more money or help from Mr. Hamilton or bridge library of books which I had sent to the Fordson and under the sign from the greatest office visible in my account. I like the collection, who are in a state of mind to work all day to establish this project, and I am proud to say that we have been able to obtain from many other will be divided into several groups. He said that he involved in the process of making up the book and that it will be of value and that negotiations will be made at the time of the next meeting.

Gallery of Twentieth Century Art have his own counter with
of the museum for me. This is why I persisted in the demand that the
Williams who is completely independent and who brought down the quality
it was unfortunate, of course, that our first contact was with Mr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

And it now is in my possession.

I wish to have the painting insured by the Property and Life Service (Harold Kisseron - agent) at 107 Williams St. N.Y. 38, N.Y.

He has informed me I must present a written evaluation from you to classify and insure the painting.

Would you please send "Suips" value to date to Harold Kisseron at above address, and to me at 210 West 28th St. - N.Y. 1, N.Y. You may send any charges to me (same add.) Thank you,
Sincerely,
Samuel H. Kisseron

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TELETYPEPHONE

DATE **JUL 20 1961**

MESSAGE *1024*

TAKEN *Miss*

FROM *Charles Scribner Sons*

1 RM *597 5th Ave N.Y. N.Y.*

ADDRESS *EL 5-0650* EXT *838*

PHONE NO. *Have not received picture from Dean painting titled with Indian by Edward Hopper*

DELIVERED TO ☐

APPOINTMENT

GO TO HOUSE OR OFFICE

DATE

PLEASE PHONE

WILL PHONE AGAIN

DAY 1

PHONED

NO. DUTY

A.M.

P.M.

August 23, 1961

Mr. Hyman Swetzoff
Swetzoff Gallery
123 Newbury Street
Boston 16, Massachusetts

Dear Hyman:

First, I want to tell you that I sent off the Kokoschka photograph and you may hear from the person who is organizing the exhibition for 1962.

Now about our affairs. I tried to get in touch with my attorney, but of course he is on his vacation. He would be in a much better position to explain the situation to you but basically it seems that it would be essential for you and for your protection, to purchase into the gallery immediately and obtain a contract to the effect that you will have first option to purchase the balance of the corporation stock, when I pop off or when I decide to retire completely from the art world. There would be some provision for additional stock purchases in the interim. Thus it would not be a matter of working for me, but for the future which would include the gallery per se. In both instances, that is relating to works of art that you or I own and wish to put on the market, these works would be consigned to the gallery at the regular commission with the proviso that the sales would not be made directly or through another agent.

When we discussed the matter, you presented a list of artists whom you wish to add to the roster, checking specifically the following:

Hyman Bloom, Gyorgy Kepes, Yutaka Ohashi,
Marianna Pineda, Harold Tovish, Hugh Townley

As you recall, I agreed on these plus a one-man show during the coming season on the work of Hugh Townley.

Of course all this is subject to consultation with our respective attorneys. It would of course be a good idea if the four of us could get together and really hassle with what must be a really complicated problem. Basically it is a question as to whether or not the idea of being in New York and eventually the sole owner of the Downtown Gallery has an appeal for you.

MARSHALL M. REISMAN

September 1, 1961

Warm, warm, warm --

Mrs. Halpern
Downtown Gallery
32 E. 51st Street
New York, New York

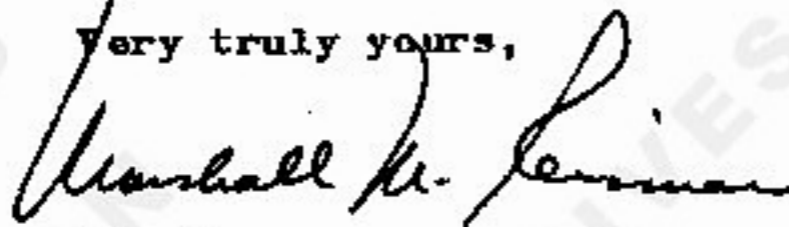
Dear Mrs. Halpern:

I have Ben Shahn's "Tricicut", and I have been asked by a very dear friend for a copy of this, so that he may enjoy it in his office.

Are any copies available -- or is it possible for me to have a duplicate made of this very fine piece?

Kind regards,

Very truly yours,



MMR:bh

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THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

September 5, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22.

Dear Edith:

I'm sorry I didn't get down to Newtown. But things happen and before you know, there are road-blocks all over the place. Summer always seems to drift around and I find it hard to get things under control. Well anyway, I'll be in town before long to have a long talk with you about Marin and plans for the show. I've been working away at that but there's a long way to go.

Enclosed you will find another \$100.00 check toward the little O'Keeffe.

Until later in the month,

Sincerely yours,



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Jesse R. Barnet

My initial assignment was the organization and administration of a fund-raising effort in connection with the Gallery's centennial anniversary in 1959. The emphasis in this campaign was to develop a program of annual giving through membership and specifically to attract new members in the \$25 and over categories. As a result of this effort, the Gallery's Membership income in 1960 rose to nearly \$50,000, representing an increase of 66% over the income of the previous year. In this campaign, I provided staff assistance to several volunteer committees, developed prospect lists, wrote and edited various campaign materials, and maintained general supervision of the Membership office.

Concurrent with this continuing activity, I have been responsible for the development of foundation contacts, foundation presentation material, and, in collaboration with other members of the staff, the preparation of a study relating to the Gallery's activities and major financial goals. My position has required occasional travel to New York to make personal presentations to selected prospective donors and to foundations. Foundation presentations have also been made locally.

In addition, I have sought to develop increased voluntary support and interest in the Gallery through the enlargement of the Gallery's Advisory Council, and, in particular, through the formation of a new organization to provide funds for the purchase of works of art for the Gallery's collection, similar in composition and purpose to those in existence at other major museums.

All of these activities have been based on a belief that the Gallery's base of support has heretofore been limited in scope and that the achievement of its goals will only be forthcoming when it has been successful in involving more persons directly in the life of the museum.

For the consideration of the Board of Trustees, I have prepared an outline of a 5-year development campaign for the Gallery, including therein a campaign goal, campaign organization and timetable, and the identification of specific sources of gift possibilities.

My administrative duties include the general supervision of the Membership secretary, preparation of periodic financial reports for The Board of Trustees, and all correspondence relating to this office. In certain instances, correspondence is prepared for the signature of either the Director of the Gallery or The President of The Board of Trustees.

2. August, 1956 to June, 1959 - Staff Member of The United Givers Fund, 1101 M Street, N.W., Washington 5, D.C.
 - a) March, 1957 to June, 1959 - Manager, Metropolitan Unit

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August 30, 1961

Mrs. Grace Gabe
1385 Shakespeare Avenue
New York 52, New York

Dear Mrs. Gabe:

I hope that you have had a very pleasant summer.

As you gather, the gallery was closed during July and August. Now I am getting ready for the start and bang of gallery life and am going through some of my files. Among these papers I have some of our correspondence and am writing to ascertain whether the estate is now in such condition that you can start negotiations in relation to the American paintings we discussed.

I expect to be back in New York right after Labor Day and will be glad to hear from you.

Sincerely,

EOH:gm

Dr. Abraham

Melamed

10/59 Shalen Homeric Struggles DSB
Discord D BBB

11/59 Levine Pawnshop oil GB, BBB

L.A.I.D.A

POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3677
CABLE: POLMIDARM NEW YORK

September 8, 1961

State of New York
Department of Social Welfare
91 State Street
Albany, New York

Attention: Mr. Anthony Cagliostro, Chief, Charities Registration

Re: Art Dealers Association, Inc.

Dear Sirs:

We have your letter of August 31, 1961, in which you inquire as to the reasons why the above-named organization, of which we are the attorneys, had not registered pursuant to the provisions of Article 10-A of the Social Welfare Law.

The reason they have not so registered is simply because this organization is a trade association and not a charitable organization.

Section 481 of the law to which you refer defines a "charitable organization" as "any benevolent, philanthropic, patriotic, or eleemosynary person or one purporting to be such."

You will note in the Certificate of Incorporation of this association, filed on the 26th day of May, 1961, that their purposes are clearly stated, in many different forms, as the furthering of the best interests of the art dealers who will comprise its membership. In this respect they are no different from scores of other trade associations.

We also note that organizations which must register under Article 10-A of the Social Welfare Law are those which will be involved in receiving or soliciting "contributions" in the State of New York. The Art Dealers Association, Inc. does not intend to ask for or receive "contributions" "...except payments by members of an organization for membership fees, dues, fines, or assessments, or for services rendered to individual members, if membership in such organization confers a bona fide right, privilege, professional standing, honor or other direct benefit, other than the right to vote, elect officers, or hold offices, and except money or property received from any governmental authority." (Section 481 [2] of the Social Welfare Law of the State of New York)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COMMONWEALTH OF VIRGINIA



OFFICE OF THE DIRECTOR

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE. / RICHMOND, 20

August 21, 1961

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This seems to be the season for corresponding; however,
I am not asking for a gift, this time!

Our Museum happens to have a little money to buy some
contemporary sculpture and we have been very impressed with
your Jack Zajac. Enclosed herewith is a clipping from the
April, 1961, issue of ARTS magazine. Due to the pressure of
having to meet the deadline of our Accessions Committee meet-
ing in mid-September, would you please let us know at your
earliest convenience if this piece is available for purchase
and what the price would be to us.

If the "Deposition" is not available, would you please
send us several photographs of available pieces along with
the sizes and prices.

We hope that you are having a pleasant summer and we
look forward to hearing from you.

Sincerely,

Leslie Cheek, Jr.
Leslie Cheek, Jr.

Enclosure

LCjr/gg

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922 W

Miss Flora Rhind, Secretary -2-

August 25, 1961

I should be most grateful for your reply which should be addressed, if you please, to the gallery as I am ending my vacation this month.

August 25, 1961

Sincerely,

W.H.H.

Miss Flora Rhind
Secretary
Rockefeller Foundation
111 West 50th Street
New York, New York

Dear Miss Rhind:

I am writing you in the expectation of your reply. I am ending my vacation this month and I should be most grateful for your reply which should be addressed, if you please, to the gallery as I am ending my vacation this month.

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August 23, 1961

Arts
1861 Broadway
New York 23, New York

Att: Miss Esta Leslie

Dear Miss Leslie:

Here is the information you requested in your letter of August 9th.

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.
Plaza 3-3707

Stuart Davis
Arthur G. Dove
Bernard Karfiol
Yasuo Kuniyoshi
John Marin
Georgia O'Keeffe
Abraham Rattner
Ben Shahn
Charles Sheeler
Niles Spencer
Max Weber
Wm. Zorach

Charles Demuth
Preston Dickinson
Robert Osborn
C. S. Price
Tsang-Yu-Ho

19th Century

Wm. M. Harnett
American Folk Art Gallery

Trust this takes care of the matter.

Sincerely yours,

ig

Irene Gruber

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 30, 1961

Mr. Loring McMillen, Director
Staten Island Historical Society
Court and Center Streets
Staten Island 6, N. Y.

Dear Mr. McMillen:

Very recently, when I was purchasing some American folk art, (paintings and sculpture), the dealer mentioned an item which does not fit into our category, but because of its association, should be of great interest to you.

A photograph is included indicating the dimensions. This model had been presented long ago to the JIBOOM Club in New London, Connecticut -- a seamen's club founded 1888. There is an inscription on the other side, (as opposed to the photograph), reading, "Charles M. Busch, Staten Island". The model is wood, painted, with copper sheathing and rigging of cord. Thus it seemed to me like a natural for you. The price, as I recall, is very low. I can get all the additional data if you are interested. If not, won't you be good enough to return the photograph so that I can in turn forward it to the owner.

Sincerely,

EOH:gm
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY 32 EAST 51 STREET • NEW YORK 22, N. Y.



August 25, 1961

-2-

Miss Flora Rhind, Secretary

I should be most grateful for your reply which should be addressed to the gallery as I am ending my vacation this month.

August 25, 1961

Sincerely,

Miss Flora Rhind
Secretary
Rockefeller Foundation
111 West 50th Street
New York, New York

RMH:gm

Dear Miss Rhind:

I am writing you at the suggestion of Mr. Raymond Feedick with whom I had a chat this afternoon. We both live in Newtown and I phoned him.

As I mentioned to him, I am preparing all my correspondence and various other files for the Archives of American Art at the Detroit Institute of Art; included is a large quantity of material related to Mrs. John D. Rockefeller Jr., and all five children. Aside from letters about works of art, a good deal of it has to do with various projects such as the First Municipal exhibition which I organized at Radio City in 1934, and many similar events.

There is one file which is incomplete. This deals with an invitation I received from Mr. Alexander Arusoff, President of the All Russian Society for Cultural Relations, in the U. S. S. R., April or May 1934. Mr. Nelson Rockefeller became much involved in this project and encouraged me to accept the invitation. Somewhere along the line, there was a small sum of money required. The Russian government was paying all the packing, insurance and transportation expenses as well as my fare, but asked to supply the large quantity of paper for a catalogue to be printed in Russia; electric bulbs; screw-eyes and wire etc. I have a vague recollection of being sent to the Ford Foundation to obtain what may have been \$2,500. or thereabouts. Would it be possible to locate any papers in the 1934 files which would pertain to this project? It would be interesting to have the story completed.

For your information, I have talked with Nelson Rockefeller about the Archives and the book which is to be published and suggested to him that I would send the original manuscript in each instance for his approval so that nothing he or members of his family might find embarrassing, would be published. Although as far as I can see, all the references are most pleasant.

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COPY OF A TELEGRAM SENT TO: =

Mr. Stanley Marcus, President
Neiman-Marcus
Dallas, Texas

1 September, 1961

Regret unable to loan. Four exhibitions are out or ready to go, one at American Museum in England, one in traveling exhibition, two in Texas. Sorry to refuse a request from so distinguished a source as Neiman-Marcus. We hope you will ask again.

Mary C. Black, Director
Abby Aldrich Rockefeller Folk Art Collection

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August 31, 1961

Mr. Charles Alan
The Alan Gallery
266 Madison Avenue at 66th St.
New York 21, N. Y.

Dear Charles:

I was glad to hear from you.

Am I to assume that your reference to points East and West referred to Europe and the Orient, or is it from the Cape to California? After all, the traveling I have done in the past year, I was delighted to remain in Newtown all summer, moving no further than Bethel and the First National except for a couple of trips to New York, two of which involved a member of your family. I am referring to Don Loucheim who has "interviewed" me for the WASHINGTON POST; he is a perfectly swell kid and won me over completely.

I am very pleased that you joined the Dealers Association. As I mentioned, I feel very strongly that the time has come to clean up the field and to eliminate the guys and dames without shingles. Also one of the projects is to create a Fraud Bureau. The fakes that are being sold, now that American art is hot stuff, will affect the overall business seriously.

And so, I shall see you in the near future.

Sincerely,

BOH:gm

DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

August 19, 1961

Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Miss Halpert:

In trying to settle our October exhibition Mr. Bywaters would like to borrow from your gallery "Blackbird by Arthur Dove and "Taos Canyon #2" by John Marin. ~~2500~~ 3500. ~~2500~~ 3700.

As in the past we will use Budworth and Son for packing and shipping if that is agreeable with you. We would like to have the paintings picked up around the first week in September so they will reach us around the 15th.

I enclose a loan form which I would appreciate your completing with insurance evaluations and returning to us.

Thank you for your cooperation with this exhibit. Mr. Bywaters sends his best regards.

Sincerely,

Charlotte D. Squibb

Mrs. J. D. Squibb
Secretary to the Director

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interior designers
"at the 4 corners"
dewitt, new york
gl 6-1880

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86
7 what was this

August 22, 1961

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

Gentlemen:

With reference to your Invoice #9385 on purchases which we have made in the past through galleries in New York City, we have been given the courtesy of a decorator discount.

We trust that this invoice is subject to the same and would appreciate your issuing us the proper credit, so that we may send you a check.

Very truly yours,

CHARM HOUSE FURNITURE GALLERIES

Don Wharton

Don Wharton

DW:gm

J
Mrs. Milton Lowenthal
Starling Road
Craryville, New York

has always been as above indicated. This has placed us in a difficult situation. We regret that our names were given to the Corcoran, and particularly that Bill and even you may have some and even you may have conditioned your gifts upon our action. We cannot imagine not having the collection with us, and the idea of disposing of it, even if we were given permission to "borrow" it back, is unthinkable. We love our collection too deeply.

August 23, 1961

Dear Virginia,

I was so delighted with your gay letter of August 18th. Your Monte Carlo experience sounds absolutely fantastic. I doubt whether this kind of performance will continue much longer and you will be able to talk about this experience to Holly and your grandchildren who will listen pop-eyed.

Based on what I heard from Mrs. Untermeyer, you must have looked pretty snappy yourself. Both she and he reported that you had developed into the most beautiful dame in France -- not that you had far to go.

It is too bad that you did not get into the Matisse Chapel. This reminds me of my few frustrating trips in Russia when I sneaked off and located a building I wanted to visit and found a big sign marked, "REMONT". For your information this means repairs. Even the Pushkin Museum bore that sign in the summer of 1958, but I did manage to see it openly and publicly the following year.

I saw the Levys just before they started off for Europe. He has completed his book and Jean is still grateful to me for pushing him into this project. Incidentally I switched from Getlein, (or at least the publisher did), to Frederick Wight who is now at work on what will be a form of memoirs of the period from 1926 to date. In going through my old files, I have discovered some absolutely fabulous material and if I had the talent, time and energy, I'd do the book myself. As a matter of fact, the one person I had in mind insofar as treatment is concerned, was Art Buchwald whose satirical touch would be ideal for the purpose. The picture of the rich that comes through is really great sociological history related to the Monte Carlo crew you so aptly described -- only in this case in reverse ratio.

Yes, I have finally made my decision and so did the Corcoran. This is where my collection will land and will represent the end of a complete cycle. I have developed an obsession about possessions and am making all sorts of plans for the disposal of, what I consider important material, as opposed to many clients and friends who had beautiful plans but whose families altered them beyond recognition -- i.e. Shelburne. I want to make certain that my wishes are observed by attending to the matter myself. Thereafter I shall be free to travel and visit my friends abroad. My latest endeavor is to turn over the gallery to someone and I have an excellent prospect at the moment. Unfortunately once again I am faced with the same problem that they don't make male men any more but who am I to fight nature. Believe me, we should both be glad that we anticipated this trend and met a few real guys in our time. This applies even to your age level. It is just the last batch that I am talking about.

I sure look forward to the photograph of Holly and am still hoping that you will get bored with Europe and come back. Connecticut is mighty different this year. I can tell you how much I miss you-all. Lots of love.

P.S. Can't wait for September 7th.

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C
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September 7, 1961

Mr. Neil Rosenstein
3 Beechwood Road
Roslyn, L.I., N. Y.

Dear Mr. Rosenstein:

We are closing our books for the fiscal year and are going through our accounts payable.

I notice that no payment has been made on your purchase dated November, 1960. Would you be good enough to send us a check on account? Thank you for your attention.

Sincerely yours,

Irene Gruber
Bookkeeper

enclosure

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

August 30, 1961

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Frank Getlein said that you might like to have a few extra copies of his most recent and I think exceptionally fine commentary on the Corcoran. I am enclosing three and if you need more let me know.

Good news continues on the growing Friends of the Corcoran Gallery. We have just passed seventy-five members and hope to have certainly many more when we get past Labor Day.

You may probably know that I will be leaving the Gallery's employ on September 30th. No definite plans yet, but I am rather hopeful.

With kind personal regards,

Yours sincerely,



Jesse R. Barnet
Assistant to the Director for
Membership Development

Enclosures - 3

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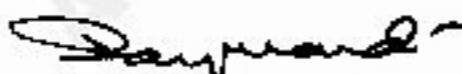
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The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was a great help in our getting the Davis for you to take time to answer my last request so promptly and authoritatively. The picture now belongs in our permanent collection and we hope to get a more recent Davis to complement it very soon. I am enclosing a photo for your records and hope that you will be able to see the original soon when you come down to Fort Worth. I may be coming to New York in October and will let you know in advance so that we can get together.

Yours sincerely,



Raymond T. Entenmann
Director

29 August, 1961
RTE/jm

F
Boston U.

August 30, 1961

Dear Isabelle,

I was delighted to hear from you and to learn that you are well enough to be back at work. Do take it easy and don't be so cocky. I too know what a bore convalescing is but it makes life much easier if one goes through with it like a good girl.

I am all prepared for a little convalescing myself after this mad summer, having had six in help during the two months, one at a time, lasting from one day to one month. I am ready to sell the joint and set up camp in the Maine woods with a gun and a supply of flint with maybe a bit of instant coffee thrown in. Thus I have cancelled out all invitations except single dames who require no constant service and are a joy to be with -- comparatively speaking. However, I did manage to get a few things done but the big project in my life was my Washington experience.

Somehow Washington has kept me alert during the past many years, what for the WPA, later the State Department Collection, and, of course, my delightful experience with Papa Ike. This year the Corcoran Gallery and I have been having a violent love affair ending up as usual with a dame giving her all. In this instance, I am signing over a large part of my entire collection of contemporary American art and finally there will be a museum devoted to works of our own artists of our period. The new wing will be called, "Gallery of Twentieth Century American Art", and I will be hepping around the country getting some additional gifts to fill in the obvious gaps in my collection. Don't be surprised if I call on you for a Bloom within the next two years if and when you need a tax deduction and want to participate in this project.

When you feel better, I hope that you will come to see me in New York. I am rearranging the apartment, God and the workmen willing, so that I will have a spare room for an occasional favorite visitor. After all, now that your children have become so independent of you, you might as well lead a gay life in the big city now and then.

I am really very happy that you have improved so rapidly.

As ever,

C
O
P
Y

TATER HILL - EAST HADDAM - CONNECTICUT

Sept. 8, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

Since talking to you on the telephone last month about my missing African Bronzes I have been in the West Indies.

As you suggested I have had photo-stats made of the receipt, a copy of which I enclose. The price, as you recall, was to be \$150, each, net. - \$300. total for the two bronze groups.

I would very much appreciate your taking whatever steps are necessary to reimburse me for the two sculptures.

Yours sincerely,

Fred Spier
Frederick M. Spier

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
 DIRECTOR AND SECRETARY

September 8, 1961

Dear Edith:

Your very gracious letter was indeed a morale booster
 and I might even frame it. Sincerely, thank you very
 much for your kind words and generous offer to give a
 thought or two to my situation.

Coincidentally, a lovely note arrived the same day from
 Rosalie Berkowitz commenting on our seeming success in
 securing for the Nation's capital "la creme de la creme".

I do hope you have been sent the rather stupendous covera-
 ge of your collection in this morning's Washington Post &
 Times Herald. The color reproductions were quite good,
 I thought, and my phone has been ringing all day with in-
 terested and excited Washingtonians on the other end.
 Should you not have seen the spread, or would like further
 copies, please let me know.

I am enclosing a resume for your use as you see fit.
 Naturally, I would like to stay in Washington for I feel
 I know the community well and they are familiar with me.
 I have some interest in the revived National Cultural
 Center campaign for which Roger T. Stevens has just been
 named Chairman and Stanley Marcus is one of series of new
 Board appointments. Bill Walton has spoken to me briefly
 about a possibility.

With all good wishes,

Sincerely,


 Jesse R. Barnett

Enclosure

Neiman-Marcus

DALLAS 1, TEXAS
August 30, 1961

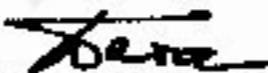
MRS. EDITH HALPERT
EDEN HILL ROAD
NEWTOWN, CONNECTICUT

MY DEAR MRS. HALPERT:

Now that the wires have been out a few days I was wondering what kind of response you've had on your calls. Anything we can do to help further we'll be glad to do, as you know.

With warm regards.

Most sincerely yours,


Vice President in charge of
Sales Promotion

Warren Leslie:dj

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SHELBURNE

MUSEUM

INCORPORATED

SHELBURNE, VERMONT
August 28, 1961

Office of the Director

Burlington, Vt. 05401 2-9646

Mr. Stanley Marcus
President, Neiman Marcus
Dallas, Texas

Dear Mr. Marcus:

Mr. J. Watson Webb, Jr. just arrived here from his home in Los Angeles. I, therefore, had the opportunity to discuss your telegram of the 22nd received the evening of August 25.

Mr. Tony Duquette was the guest of Mr. Webb at his home in Los Angeles sometime last June; and at that time, they discussed the American Fortnight. After careful consideration, Mr. Webb felt that our season, which does not close until October 20, would consequently not allow our loaning any items to you for your dates of October 16 through the 28th. A copy of this letter is being sent to Mrs. Harpert in order that she will know what has taken place.

We do wish you every success in your undertaking, and only wish we could be of help.

Very truly yours,

Sterling D. Emerson

SDE/j

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Burtin
August 30, 1961 -S-

Dear Rosalie,
You sure are a hard dame to reach. Believe it or not, I tried to get you on the phone on three separate occasions including the evening of the day you called when I was tied up in thirty or forty knots. My rare visits to New York filled every moment, needless to say, and I would leave in a complete daze to come back to the TV supper. I still remember the wonderful dinner during your visit with contributions from you and Ken Happin and didn't we have fun with the Judge. What a charmer!

It may interest you to learn that I have agreed to give my collection to Corcoran after they had agreed to accept all the provisos I listed. Actually I am very excited about the idea that this will be the start of what I think will develop into the great museum of American art and in the proper location -- the Capital of the U.S.A.

Careful, I will probably call on you for at least one painting. Guess which?

Indeed I am embarrassed about the outstanding bill but if you don't mind, I would prefer to send a 32 E. 54th St. Corporation check to avoid confusion in my records. When you get down to your last meal, call me and I will wire the money, otherwise, I will mail you the check on Sept. 5th when I get back. If you have nothing better to do, why don't you come up for the weekend and join me in a dieting contest.

Y

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August 25, 1961

Mrs. Miriam L. Lesley
Archivist
Archives of American Art
Detroit Institute of Arts
5200 Woodward Ave.
Detroit 2, Michigan

Dear Mrs. Lesley:

You were kind indeed to write me at such length about the proposed organization of my papers.

While I have everything categorized in the broad sense, my problem is to break down each category into its many divisions. I have spent most of the summer working on the archives and some of the material was very simple to organize. All the artists are arranged alphabetically in individual files, so are the clients and the museums, but the many projects with which I was involved, many interrelate with the above classifications. What I have done finally, instead of merely cross referencing the material, was to have typewritten copies made so that each classification would be complete unto itself. This was rather a costly job but reduced my mental anguish. Actually I have been having a ball discovering so much utterly forgotten material. How I managed to get involved in the extraordinary number of projects is beyond me. I certainly had a hell of a lot of energy when I was young and obviously had a talent for undertaking a huge quantity of nonpaying jobs.

I intend to bring all the material back with me to New York where I am placing everything in metal cabinets. If the Archives would like to microfilm any of this material, I should be glad to lend it for that purpose. I have also made certain that my will contains the following: "In the event of the donor's death prior to delivery, the Archive items are to be forwarded by my executors or administrators as soon after my death as might be practicable".

The gallery clippings and photographs I had, have all been microfilmed. These were all arranged by artists but a good many additional clips and photographs have been added during the past two or three years. I suppose there is some way to ascertain which had or had not been done. In any event, I think it would be a good idea if somebody from the Archives paid me a visit in the Fall to glance through the files and possibly give me additional advice.

Sincerely,

EDH:ga

ART DEALERS ASSOCIATION - INC

978 Madison Avenue, New York 21, N.Y. - Rhineland 4-8775

September 8, 1961

NOTICE OF MEETING OF BOARD OF DIRECTORS:-

Please take notice that there will be a Board of Directors meeting of the Art Dealers Association, Inc., to be held in the Board Room of the City Investing Company, on the 6th floor of the Parke-Bernet Building, 980 Madison Avenue, on Thursday, September 14, 1961, at 5 o'clock in the afternoon.

The purposes of this meeting will include:

1. Discussion with the president and former president of the New York Antique and Art Dealers Association, Inc., who are being invited by Mr. Robert Samuels, Jr. to further our joint efforts to compose and propose bylaws in order to effect a coalescing of membership of the New York Antique and Art Dealers Association, Inc. into the Art Dealers Association, Inc.;
2. Further consideration of methods of group insurance, presumably through Lloyds of London, so that insurance rates of each member who wishes to participate will, as indicated by Lloyd's representatives, be reduced by approximately 20% on individual rates now prevailing, and the allied question of which insurance agent shall be designated by the Board of Directors to act as their sole agent for group insurance purposes [members may avail themselves or may decline to avail themselves of group insurance as they choose in each individual instance, but a sole agent must be chosen for group insurance in order to deal with Lloyds of London];
3. Consideration of an interim report of our Bylaws Drafting Committee on their progress in drafting the bylaws satisfactory to our own entire membership [some of whom have sent us their comments], and directed as well to the problem of satisfying the New York Antique and Art Dealers Association, Inc. to encourage their joining our Association;
4. Plans for membership drive, and other business preparatory to the first annual membership meeting at a date to be considered;
5. Any other business that may lawfully be brought before the meeting.

Sincerely yours,

MILLARD L. MIDONICK
Counsel for
Art Dealers Association, Inc.

MLM:lm

cc: Catherine C. Hemenway
Executive Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-6168

FIRE ISLAND PINES
JUNIPER 3-5555

REAL ESTATE
INSURANCE

August 22, 1961.

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Thank you for sending us the insurance valuations for the American Folk Art Gallery and the Downtown Gallery.

However, Mr. Taussig is away and I do not expect him back for another day or two, and on checking our incomplete files I noticed that we have not as yet received the signed endorsement signifying your acceptance of the rate increase. This probably was an over-sight. Would you therefore, be good enough to take care of this matter at once, inasmuch as this endorsement became effective on August 1, 1961.

Thank you kindly for your prompt attention to this matter.

Very truly yours,

THEODORE D. TAUSSIG

BY: *Gertrude Hirschman*

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C O P Y

August 30, 1961

Postmaster
Grand Central Station
450 Lexington Ave.
New York, New York

Dear Sir:

If you will refer to your files, you will find that I have had considerable difficulty with my mail during this summer. It was to have been forwarded from the above address to Eden Hill Road, Newtown, Connecticut.

Now I want to make certain that there will be no further complications and am writing a detailed letter.

The Gallery will reopen on September 5th. Therefore, I think it would be wise to discontinue forwarding the mail here after September 1st as I will not remain at this address after Saturday, the 2nd. Thus will you be good enough to hold all subsequent mail until Tuesday, September 5th, when there will be someone to receive it at 32 East 51st Street and thereafter.

Thank you for your courtesy.

Sincerely,

RM:ga
cc. Postmaster
Newtown, Conn.

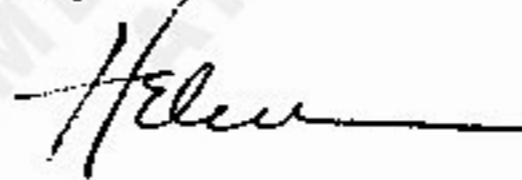
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HELEN W. BOIGON, M. D.
45 EAST 52ND STREET
NEW YORK 28, N. Y.

Come September, and early, could you help us with the evaluation of our stuff, which will serve both for the trust and the insurance company, and would you be willing to suggest the best possible treatment for it in the improbable but possible event that one of us at least will NOT be here say during the next ten years. We thought, for example, that rather than simply locking it all away in storage it might be loaned to museums, etc. It seems to me a kind of death to hide beautiful things...

Anyhow, please let us have your word and advice on this, and in the meantime, we are trusting that Dorothy Miller #2 is a source of some comfort to you.

Love,



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Staten Island Institute Of Arts And Sciences

FOUNDED 1881

Museum • 73 STUYVESANT PLACE
STATEN ISLAND 1, N. Y.

TELEPHONE SAINT GEORGE 1-1186

James L. Whitehead
DIRECTOR

September 6, 1961

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

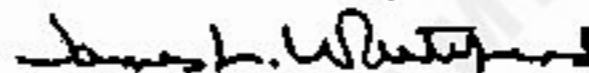
Dear Mrs. Halpert:

Many thanks for your good letter of August 31st. For that drawing show I am thinking of American artists, no matter where they may have lived and worked. However, for many years we have tried to collect paintings of Staten Island or by Staten Islanders. A few of the latter are Jasper Cropsey (we have only one really good one by him, and it is much too large to handle easily), Alfred Bricher, William Page, and Guy Pène du Bois. It would be fine if you could let us know what turns up by these four, plus anything with a Staten Island subject.

I hope Mr. McMillen will take that ship model. It makes sense for his institution, and I doubt that they have many as nice as that.

We have had our Tseng Yu-Ho on display all summer. It is very handsome, and it please me to see her name mentioned so often as an outstanding artist.

Sincerely,



James L. Whitehead
Director

JLW:nl

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Kentucky Guild of Artists and Craftsmen

BEREA, KENTUCKY

18 August 1961

Please reply to:

John Dillehay, Director
Kentucky Guild Art Train
5819 Brittany Woods Circle
Louisville, Kentucky

Miss Edith Gergor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

The Kentucky Guild, organized last February under State auspices, for the purpose of promoting interest in and production of arts and crafts in this state, will launch the nation's first arts and crafts exhibition and demonstration train in September.

This train, using two railroad cars donated by the Louisville and Nashville Railroad Co., will go to all parts of the state. One of the cars is being converted into a demonstration car, with tools and equipment to demonstrate a variety of crafts projects. The other car will carry an exhibition of contemporary American arts and crafts. The unit will show the people of Kentucky fine examples of original art objects and of craft work and will indicate how they can improve the quantity and quality of their own production.

This venture is financed by a State appropriation and by private contributions and has the endorsement of colleges and other organizations and enterprises in the state which are interested in arts and crafts.

We would like very much to include a watercolor by John Marin in this exhibition. If you can lend, may we keep the piece for one year until July 1962? We will push as the opening of this project has been set for September 16, 1961. This gives us very little time.

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NEW YORK
CHICAGO
LOS ANGELES
MILANO



NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

August 21, 1961

Mr. Charles Sheeler
Dow's Lane
Irvington-on-Hudson, N. Y.

Dear Mr. Sheeler:

Under separate cover we are sending you a new proof of
the reproduction PERTAINING TO YACHTS.

Mr. Jaffe writes that the sea in the foreground is still
too dark. This will be lightened in the final printing.

I am sending another proof to Miss Helpert. Perhaps,
you and she can discuss the print by phone.

Sincerely yours,

NEW YORK GRAPHIC SOCIETY

R. Daugherty
Robert Daugherty

RD:hg

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researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 31, 1961

Mr. James L. Whitehead, Director
Staten Island Institute
of Arts and Sciences
75 Stuyvesant Place
Staten Island 1, N. Y.

Dear Mr. Whitehead:

Thank you for your very prompt reply. I followed your suggestion and wrote to Mr. McMillen sending him the photograph and data. I don't know why I am so persistent about this, but from what I have heard in this connection, the models of this type, in particularly of this given locale, are becoming a rarity. As a work of art, of course, I don't think very much of it and have never been a documentary type. Will see what happens at the Historical Society and then I will be through with this project.

Of course you know that I will be very glad to be of assistance to you in any show that you may consider and that I would naturally follow through with my suggestions by trying to locate outstanding examples. Sometime in the future you might give me some hints if you know specific names of artists, past and present, whose association with Staten Island would be of consequence. I can then keep my eye open for these artists as I travel and see exhibits.

The holiday is over and I am preparing to return to the daily grind next week. Best regards.

Sincerely,

RMH:gm

Following telegram sent August 22, 1961, to below list:

THIS FALL IN COLLABORATION WITH SEVERAL AMERICAN COMPANIES WE ARE PUTTING ON AN AMERICAN FORTNIGHT OCTOBER 16-28. AMONG OTHER THINGS WE HAVE ASKED EDITH HALPERT DOWNTOWN GALLERY NEW YORK TO GATHER FOR USE IN OUR EXHIBITION ROOM A SMALL BUT EXCELLENT SHOWING OF AMERICAN ARTS PRIOR TO 20TH CENTURY. DALLAS MUSEUM FINE ARTS WILL HAVE SHOWING OF ART OF 20TH CENTURY. THIS EXHIBITION WILL BE PROPERLY CATALOGUED AND WE THINK WILL ATTRACT A GOOD DEAL OF ATTENTION. BY MEANS OF THIS WIRE I AM ASKING THE FAVOR OF YOUR COOPERATION WITH MRS. HALPERT. SHE WILL BE GETTING IN TOUCH WITH YOU BY PHONE AND I DO HOPE YOU WILL BE ABLE TO LEND HER THOSE THINGS WHICH SHE WISHES TO BORROW FOR THE OCCASION. NEEDLESS TO SAY EVERYTHING WILL BE PROPERLY INSURED AND TAKEN CARE OF. MANY THANKS.

STANLEY MARCUS
PRESIDENT, NEIMAN-MARCUS

MR. HENRY ROSSITER
BOSTON MUSEUM
BOSTON, MASS.

MR. HENRI MARCEAU, DIRECTOR
PHILADELPHIA MUSEUM
PHILADELPHIA, PA.

Verbalis Art
Phone 5-0500

MR. LOUIS C. JONES, DIRECTOR
FEMMORE HOUSE
COOPERSTOWN, NEW YORK

MR. JOHN WALKER, DIRECTOR
NATIONAL GALLERY OF ART
WASHINGTON, D. C.

MRS. RICHARD BLACK, DIRECTOR
ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION
WILLIAMSBURG, VIRGINIA

MR. STERLING D. EMERSON, DIRECTOR
SHELBURNE MUSEUM
SHELBURNE, VERMONT

MR. JOHN DE MENIL
BANK OF SOUTHWEST BLDG.
HOUSTON, TEXAS

MISS IMA HOGG
2940 LAZY LANE
HOUSTON, TEXAS

MRS. CHARLES HYRES
1901 OLYMPIA DRIVE
HOUSTON, TEXAS

MR. ROBERT STRAUS
STRAUSBERG
1400 LELAND
HOUSTON, TEXAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Woods painted
Copper sheeting
tagging - etc
Registry Inscrubed

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

ST-1901 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA221 DA333

D LLC220 PD FAX DALLAS TEX 8 244P EST

EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

DEMENTIL TELEPHONE NUMBER JACKSON 2-3822. INA HOFF NUMBER JACKSON

4-8003. FAITH BYBEE NUMBER JACKSON 4-1350. REGARDS

WARREN LESLIE

2-3822 INA HOFF 4-8003 4-1350.

I have put these numbers
on cards.
go.

SEP 3 PM 5 17



Los Angeles County Museum

Exposition Park 900 Exposition Boulevard, Los Angeles 7, California

Herbert Friedmann
DIRECTOR

July 26, 1961

telephone Richmond 2 2194

C.F. Gehring
ASSISTANT DIRECTOR

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Mrs. Edith Harpert
The Downtown Gallery
32 East Fifty-first Street
New York, New York

Dear Edith:

When a question was asked recently about the reproduction rights on the Stuart Davis Premiere, I found that we have no written record of them. I think I recall seeing them at the bottom of the invoice but this is not in the file. Would you send me a letter outlining the terms so that I may put it in the records in the Registrar's Office.

I hope you are having a pleasant and relaxed summer.

Cordially yours,

James Elliott
Assistant Chief Curator of Art

JE/jh

1880 CRESTDALE ROAD
LINCOLN 10, NEBRASKA

Aug 29 61

My Dear Miss Halpert
Thank you for your letter -
Since color is so important
to me I would rather see
the color slides - we have
a small viewer that will
hold tiny slides -
Have a restful vacation

Most Sincerely Yrns
Mildred E Seacrest

(Mrs Frederick S)

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PLAYBOY

232 east ohio • chicago 11, illinois

August 24, 1961

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

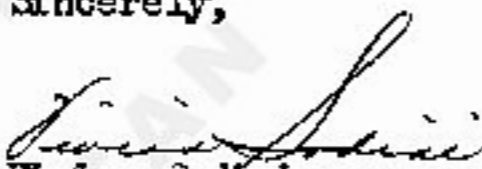
Enclosed please find a B&W stat of the painting we used recently for the New York shooting of "How to Buy a Work of Art."

Our records indicate that it is entitled "The Physicist" by Ben Shahn and is priced at \$9,500. We would appreciate verification of this by return mail. Verification must be received no later than August 31st.

Complimentary copies of the January issue for which the above article is scheduled will be mailed upon completion of the print run.

Thank you for your prompt attention.

Sincerely,


Vivian Sodini
Art Department

Enc.

P. S. Would you also indicate whether your gallery name is correct as shown above for our credit block.

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September 6, 1961

Miss Moultrie
Charles Offin
30 East 60th Street
New York, New York

Dear Miss Moultrie:

Will you please place ads in the October issues of Art
News, Arts, and Pictures on Exhibit as follows:

The Downtown Gallery
32 East 51st St., New York

Ben
S H A N

itals. The Lucky Dragon Series
Paintings and Drawings 1960-1

Oct. 10 - Nov. 4

Above is for copy. Attached is a sample for size of
ad and style.

Thank you.

Sincerely yours,

EGH:gs
enclosure

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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5/1/05
Sea Piece, 1951
oil maru

Wark

Bernice Kandel and Associates

SKYLINE 2-2923

3620 TOLLAND ROAD
CLEVELAND 22, OHIO

September 1, 1961

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Miss Halpert,

The Park Synagogue Art Festival is drawing near and we would appreciate an accurate list of what you are sending, the medium, information on the individual works, and any glossies you have.

Thanks,

Elaine Fried

Elaine Fried

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decreased, as well as other activities, the use of the telephone has reached a most exaggerated level. Also, the current system of direct dialing makes it much easier to put through long distance calls which I find listed every month to numbers unrelated to the Gallery. It is customary for all social or private business activities to be transacted after business hours or during the half-day allotted each week. We cannot afford to lose as much business as we have or to irritate our clients so extensively and it will be necessary to discontinue all but the most urgent personal calls. I shall be glad to have a box of dimes available for your use so that such calls may be made during lunch hour at any of the many pay booths available within an area of one block.

4. This is probably the only Gallery which has the hospitalisation arrangement for employees. I was pleased to extend the coverage recently when Blue Shield made it possible. This, however, must apply exclusively to the members of the staff and not members of their families. If the latter is desirable, the Gallery will continue paying only the amount covering the individual. I understand this is a regulation arrangement, with employees in business organisations paying the difference between the two figures.

I trust that this meets with everybody's approval. Thank you.

September 7, 1961

Mr. Lawrence Fleischman
19430 Burlington Drive
Detroit, Michigan

Dear Larry:

Much as I love you I really have to be stern about the business of non-payment on your account. After talking with you several times and writing you promised in each instance to send a sizable check, but my accountant called my attention to the fact that the balance of \$21,203.50 has been untouched these many months.

You realize I am sure that no business of this size can function under such circumstances. Most of your purchases included in the amount were "gallery stock" where we made the complete outlay and depleted our bank balance. Since we depend more and more on purchases, money has become extremely valuable to us and I am sure you would not want me to pay interest on loans for you. So please be a good boy and send at least half of the amount immediately and a schedule of future payments to that I can make my plans accordingly.

Affectionate regards to Barbara and you.

Sincerely yours,

EGH:gs
enclosure

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S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington, University 2-9646

August 18, 1961

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Miss Barbara Steen has been working for the Shelburne Museum since we opened this year and has been engaged in research at the Webb Gallery of American Art here. Mr. and Mrs. J. Watson Webb knew Barbara and her family intimately for many years.

Barbara is leaving Shelburne for New York City this week end. She has taken an apartment with one of Mrs. Webb's granddaughters. Knowing what fierce competition exists in this canyoned city, I thought that without too much effort on your part you might be able to help, guide, suggest or advise her. I know Barbara would enjoy meeting you, and if you have a small amount of time to give her, I would be most appreciative.

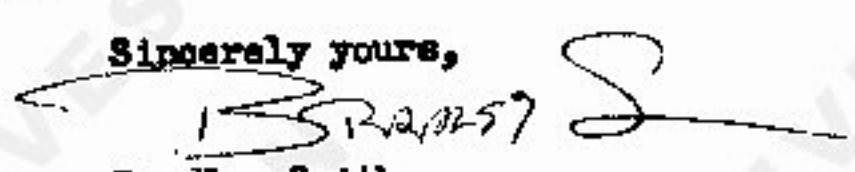
Last year Barbara was graduated from Mary Washington College of the University of Virginia where she majored in English and minored in the History of Art. In the short time that Barbara has worked for us she has shown initiative, reliability and perserverance. She has been of tremendous help in the various assignments given to her. We feel sure that she would be an asset to her employer.

Recently ground breaking ceremonies were held for the Electra Havemeyer Webb Memorial Building. They are working on the foundation at this time. A copy of our release is enclosed.

It was pleasant seeing you at the annual meeting. I only wish that I could have seen more of you. Give my best to Mrs. Baum and her family.

With my appreciation and kindest wishes,

Sincerely yours,


Bradley Smith
Ass't. to the Director

Enc.

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